VOGUE

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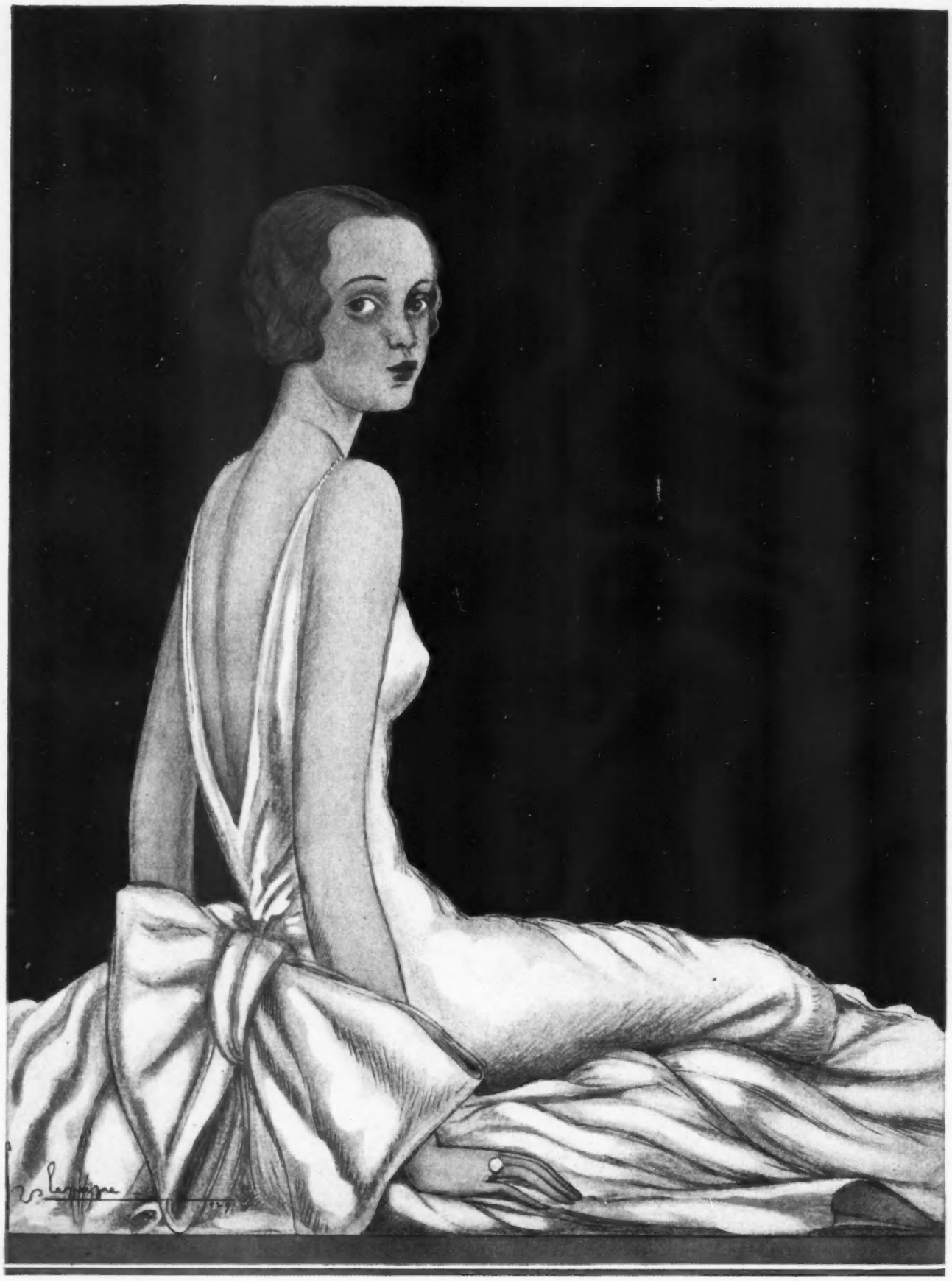

"IT'S SWEET OF YOU TO SAY SO, MY DEAR . . . I THINK IT'S LOVELY, TOO . . . EVERYBODY SPEAKS OF IT . . . AND THE SECRET IS THAT ANY GOWN LOOKS TEN TIMES SMARTER WHEN IT'S MADE OF STEHLI SILKS."

Stehli Silks

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TIFFANY & CO.

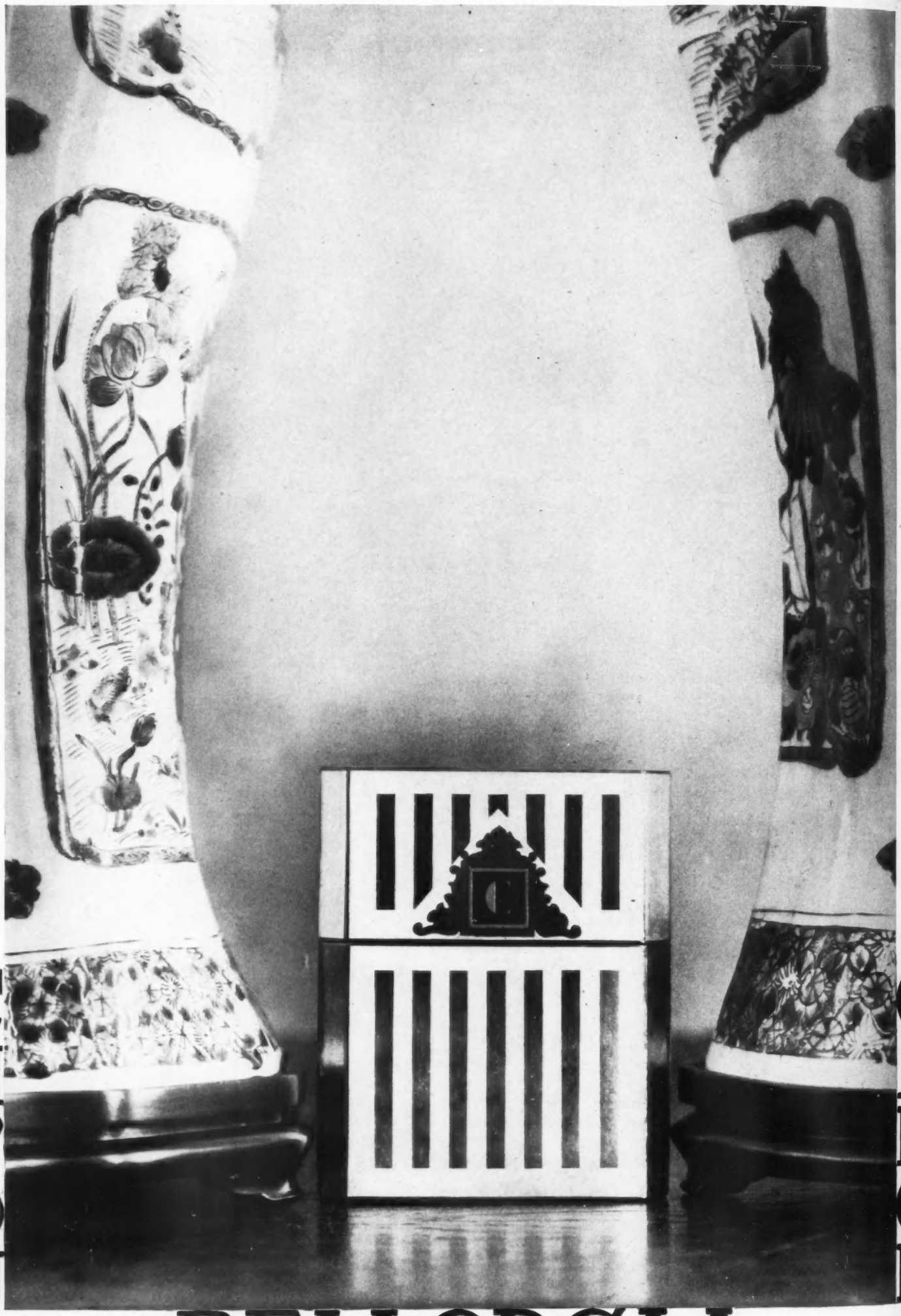
JEWELERS SILVERSMITHS STATIONERS

DIAMOND JEWELRY

Noted for Quality
From Generation to Generation

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK



BELLODGIA

CARON CORP.. 389 FIFTH AVE.. NEW YORK

VOGUE
September 14th, 1929

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Vol. 74, No. 6
Whole No. 1[illegible]

It's Chic to Show Your Face

According to every Paris milliner of note, the hat that shows the brow is the smartest of all chapeaux.

HERE are the four outstanding Paris fashions in hats for this season. In line, fabric, combination of fabric and in colour, they are new and they are so varied that here every smart woman may find her most becoming hat.

A charming velvet hat from Mme. Agnes. Worn well off the forehead, the chic line of this hat is accentuated and made even more becoming by the soft drape of the velvet. 13.75

For those who prefer brims, Descat created this flattering hat, its brim slightly off the face in front and brought out cleverly at the sides. In felt . . . 15.50
In soleil 18.50

Reboux combines the chic of a turban with the nonchalance of a beret in this new hat, tieing the grosgrain bands in a smart little knot in back. In felt . 15.50
In soleil 18.50

For the woman who wears an extremely chic hat to advantage, Lewis designed this model in felt and stitched velvet, the two little metal rings add a very smart note. 18.50

BONWIT TELLER
FIFTH AVENUE AT 38TH STREET
NEW YORK

PHILADELPHIA

PARIS LONDON

Skillful reproductions by the Tailored Millinery department in every new colour, in small, medium or large head sizes.

Pronounced Jay-Dee

DJEDI...Le parfum moderne

A century ago Pierre Francois Pascal Guerlain began to make perfumes in the shadow of the Arc de Triomphe... Today, Gabriel Guerlain, his sons and his grandsons create perfumes for the smart international set who mirror the mode of 1929.

The sweetness of those flower odeurs the Empress Eugenie loved... the sorcery of the Orient that swept Europe with the advent of Jicky..., a new era heralded in gorgeous Shalimar... thus Guerlain, supreme interpreter, poured the soul of each succeeding age into his crystal flacons.

Today and tomorrow...there is DJEDI, le parfum de l'esprit moderne. Disturbing as the new art. Subtle as the restless modern mind. Created by Guerlain for women who are essentially of the period.

GUERLAIN

PARIS • 68 CHAMPS ÉLYSÉES — MONTREAL • 60 CRAIG ST. W. — NEW YORK • 578 MADISON AVE.

GUERLAIN PERFUMES ARE BLENDED AND SEALED IN PARIS AND SOLD ONLY IN THE ORIGINAL BOTTLES

Model 1301

Model 1302

Model 1303

Model 1304

THE WELL-DRESSED SCHOOLGIRL CHOOSES HER CLOTHES AT BEST'S

Model 1301—This is a jersey season, so of course she has a classroom frock of jersey with the new frill neckline of handkerchief linen. Pine green, liberty blue, brown, or wine. Sizes 12 to 16. **16.50**

Model 1302—This four piece costume is Best's own idea. By having two skirts it is able to play many roles. One is of tweed to match the jacket, the other of jersey to match the blouse. Brown, green, or red. Sub-deb sizes 11 to 17. **39.50**

Model 1303—The famous Rumble Seat Coat of alpaca wool resembles beaver and is just about as warm as a fur coat. Sand or beaver brown, plaid wool lined. Sizes 8 to 14. **39.50**

Model 1304—The sub-deb adopts the new Paris silhouette, with raised waistline and slightly flared skirt. And of course a frill neckline. Brown, green, or blue covert with eggshell crêpe de Chine frill. Sizes 11 to 17. **25.00**

Model 1305—Correctly dressed for school or sports in her smart brown mixture coat with flattering collar of jap coon, and warm lining of dyed coney. Sizes 11 to 17. **59.50**

MAIL ORDERS FILLED

A charge account simplifies long distance shopping

Best & Co.

Fifth Avenue at 35th St. N. Y.

Paris *Palm Beach* *London*

Model 1305

TODAY

FRANCES DENNEY PREPARATIONS

FOR THE LOVELINESS OF TOMORROW

No matter whether you are twenty, or thirty, or forty —if you would win loveliness or retain the natural loveliness of youth—FRANCES DENNEY can help you.

MISS DENNEY has created three preparations—shown above—for loveliness of skin and loveliness of contour.

Her ***Cleansing Cream*** melts with the warmth of the skin—therefore penetrates deeply into the pores, loosens and removes the impurities and leaves the skin delightfully smooth and clean.

Her ***Herbal Skin Tonic*** invigorates the skin by stimulating increased cell activity. It also helps to tighten the muscles and gives the face a renewed freshness and firmness of contour.

Her ***Tissue Cream*** is a deep tissue builder. It helps wonderfully in restoring youthful contour by smoothing out wrinkles and hollows.

These exquisite preparations—used for years by distinguished patrons of the FRANCES DENNEY Salon in Philadelphia — are now available through selected stores in each city.

A letter to MISS DENNEY, in Philadelphia, will bring you the name of the store nearest to you. Also a copy of her little book —"The Affairs of Beauty."

DENNEY
AND
DENNEY
PHILADELPHIA, NEW YORK
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Mildred Louise Bedell Sponsors

CANTON CREPES

in Frocks for Autumn Daytime Hours

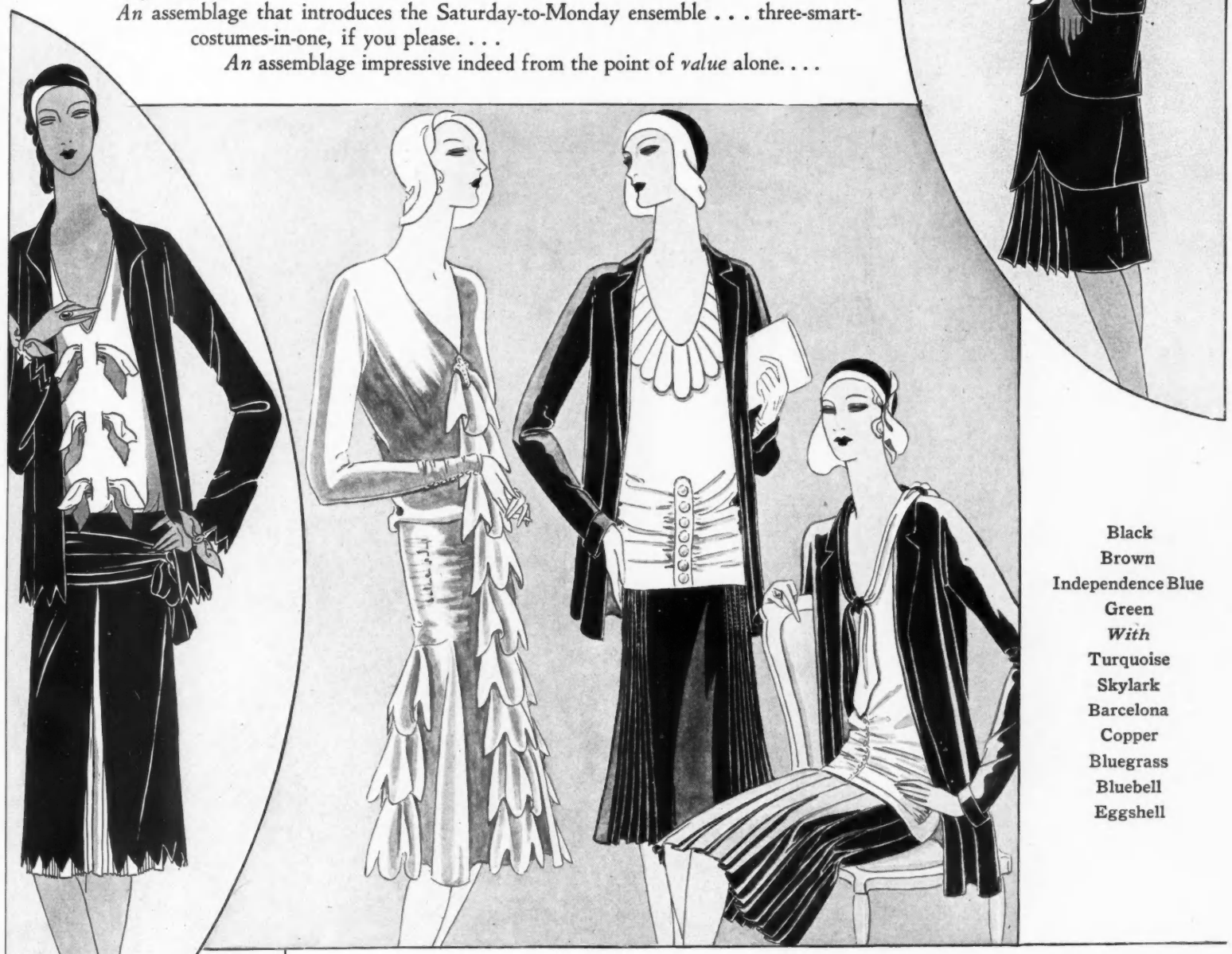
$35

An assemblage that accents the importance of the Spanish influence in color and in line. . . .

An assemblage that concerns matinee and bridge frocks of considerable charm and originality. . . .

An assemblage that introduces the Saturday-to-Monday ensemble . . . three-smart-costumes-in-one, if you please. . . .

An assemblage impressive indeed from the point of *value* alone. . . .



Black
Brown
Independence Blue
Green
With
Turquoise
Skylark
Barcelona
Copper
Bluegrass
Bluebell
Eggshell

Boston
Bridgeport
Brooklyn
Buffalo
Chicago
Cleveland
Detroit
Los Angeles
Milwaukee
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BEDELL

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VICk

REG. U.S. PAT. OFF.

BROWNS

....without red

TANNED—tanneder—tannedest. We're ALL tanned—all over. We've covered the uneven red in our skins with a smooth, gorgeous brown. Our feet that can't lie on a sun-drenched beach any longer come back to town in brown shoes... browns without red... VICI.

CAIRO—the rich chocolate brown that Chanel uses in her tweeds.

CAIRO MAT—a brand new idea—the dull finish used in Black Mat brought into the brown range.

LIDO—a full, warm, toasted brown, a golden tan that glows.

COMO—a sun-browned beige, neutral but alive—the shade of summer skins for early autumn afternoons.

And then, of course—

MARINE—that immensely popular deep-sea blue.

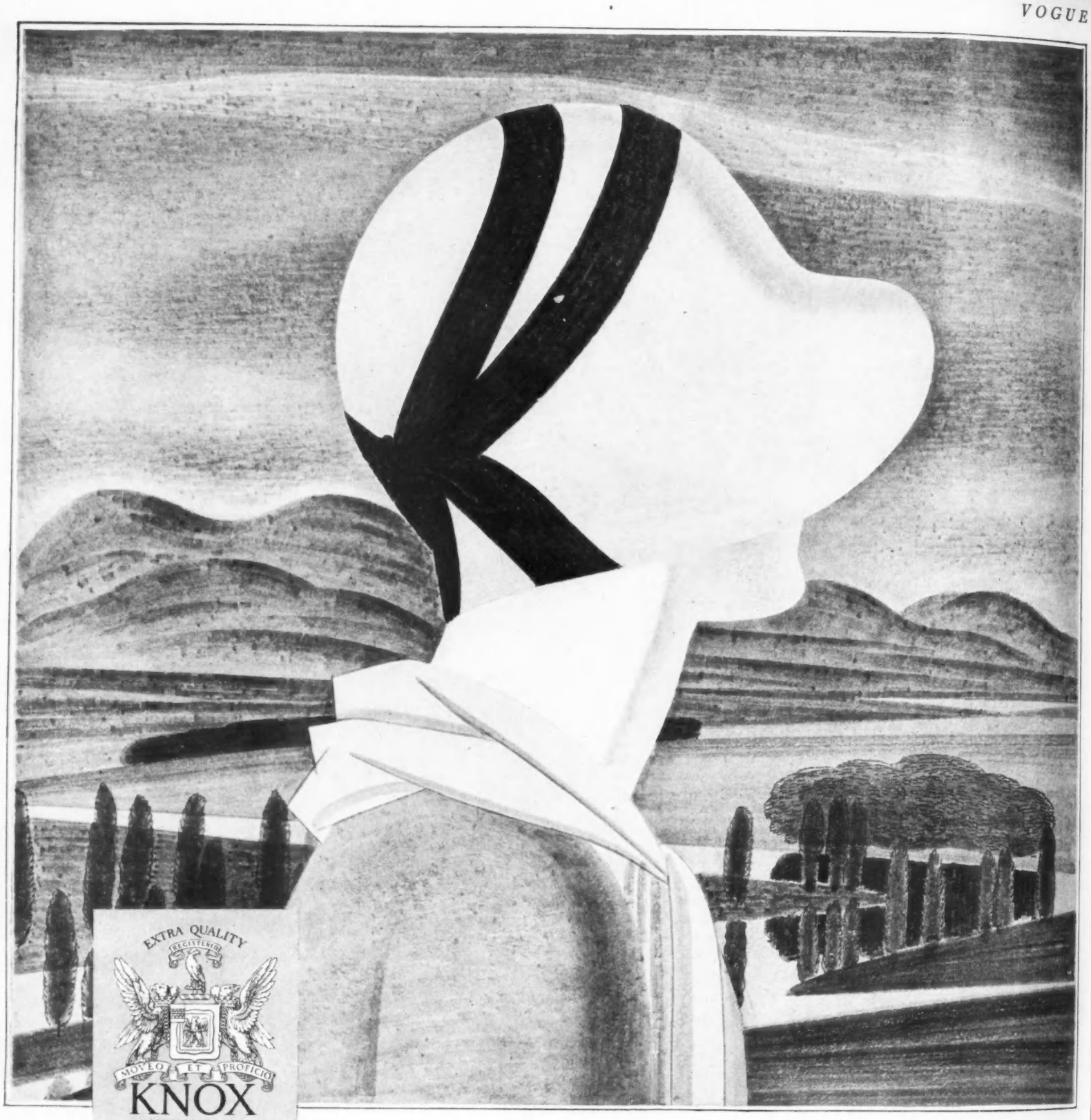
VICI KID MADE ONLY BY ROBT H. FOERDERER INC. PHILADELPHIA

BLACK MAT—the finish that smart women choose for the indispensable black town shoe.

ROBERT H. FOERDERER, INC., Philadelphia
Selling Agents: Lucius Beebe & Sons, Inc., Boston

kid

AT. OFF.



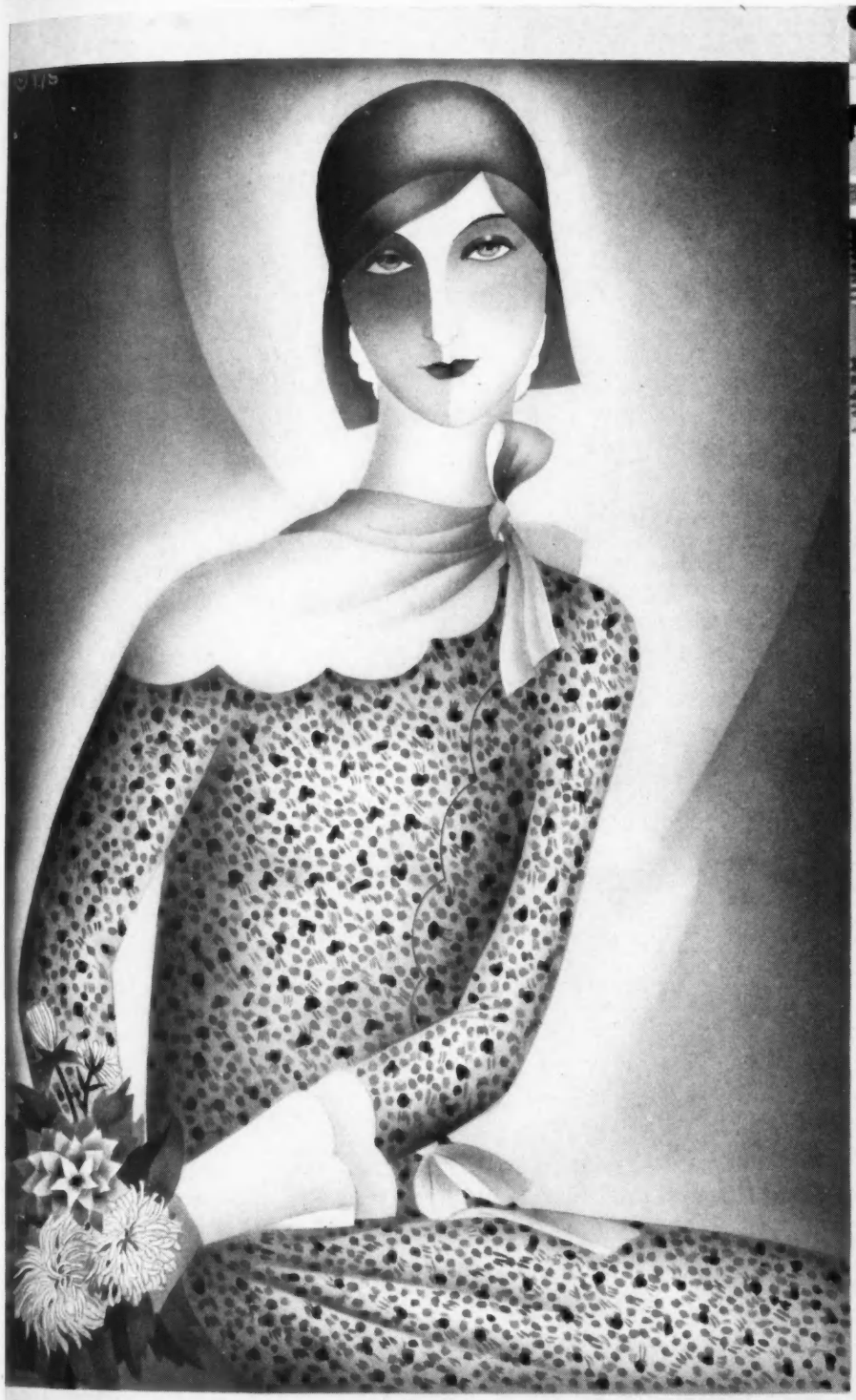
THAT Knox Hats have more than meets the eye at first glance goes without saying. Witness how *The Rogue,* with a sly wink, starts in front by being casual and winds up in the back by not being casual at all!... Made from Knox felt, with swirling insets of grosgrain ribbon—in a multiplicity of the best colors. $20. Other Knox Hats $12.50 up.

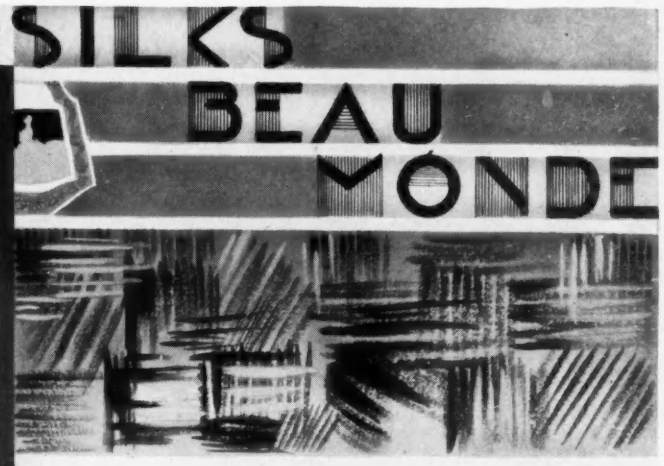
Catalog of Knox Riding Hats for Women on request.

KNOX
HATS
FOR
WOMEN

711 Fifth Avenue, New York

and in the smartest shops throughout the country





Printed silk has joined the All-Year Club. Paris made it possible with this qualification: that the printed silk for Fall and Winter must *differ definitely* from the printed silk for balmier days. Just so the Autumn series of TELEVISION SILK PRINTS differs . . . in their heavier, richer, wearable-in-winter weave . . . in the intricacy of their closely-placed designs . . . in the warmth of their wood tones . . . the russets . . . cedars . . . browns . . . and greens. Their subtle, shaded effects are achieved by a process as new to the art of silk printing as television is to radio! You will find TELEVISION SILK PRINTS in frocks or by the piece wherever smart apparel or silks are sold.

MARSHALL FIELD & COMPANY, WHOLESALE

Originators and manufacturers of SILKS BEAU MONDE

CHICAGO NEW YORK

INCOMPARABLY SMART,
MODISH and EXCLUSIVE...

Swansdown

MULTI-OCCASION
COATS

HAND-TAILORED, in the most marvelous manner, of a remarkable English fabric of intriguing beauty, unusual elegance, extremely choice quality, the softest fleeciness and the most pleasant warmth. This notable fabric can be had in no other Coats in this country.

Genuine Swansdown
PARIS NEW YORK
Custom-Made

A Coat Without This Label Is Not a Swansdown

"SWANSDOWN" Coats
Are Obtainable at
Fastidious Shops
Throughout the
Country

FASHION BOOKLET
ON REQUEST

Created Exclusively by

The House of Swansdown
247 West 37th Street, New York
Canadian Office . . . 310 Spadina Avenue, Toronto

. . luxurious Furs
. . decorative Stitching
. . charming Silhouettes
. . softwarm Colours
. . harmonious Linings

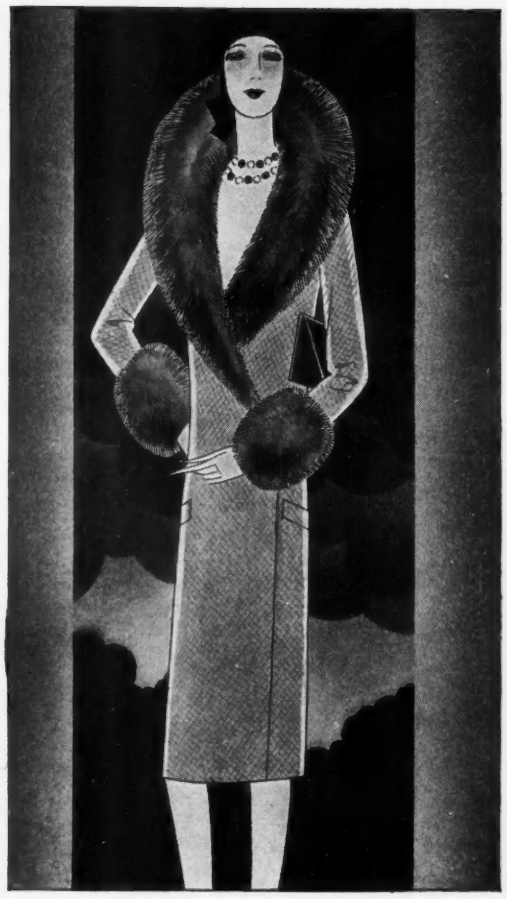
FOR THOSE
WHO LIKE THE BEST...

KAM-O-LAM

SPORT and SOCIETY
COATS

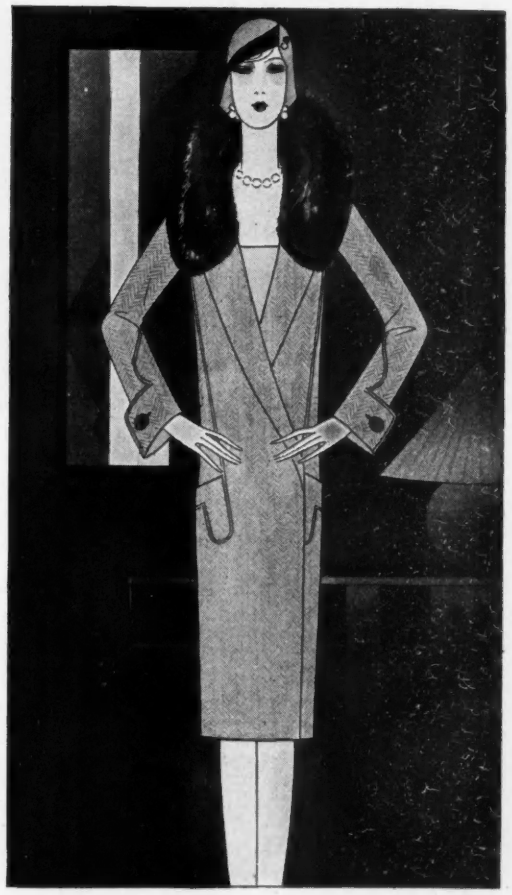
A CHARMING, exclusive innovation in Coats for the very fastidious. Hand-made of a newly-created 100%+ purewool fabric, which is a composite of velvety Camel's Hair, fleecy Angora and softest Lamb's Wool. Non-wrinkling, non-shrinking and shower-proof.

..magnificent Furs
..artistic Stitchery
..youthful Lines
..refined Colours
..choice Linings



GENUINE KAM-O-LAM REG. PATENT Tailored by The House of Swansdown NEW YORK

A Coat Without This Label Is Not a Kam-O-Lam



"KAM-O-LAM" Coats Are Featured by the Smartest Stores All Over the Country

FASHION BOOKLET
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Tailored Exclusively by

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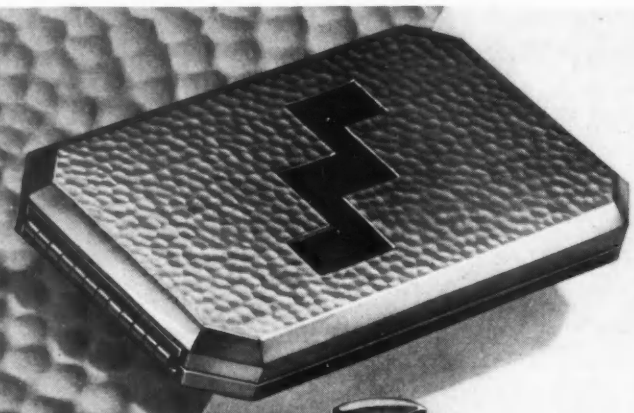
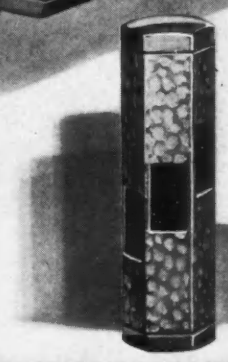
isabey





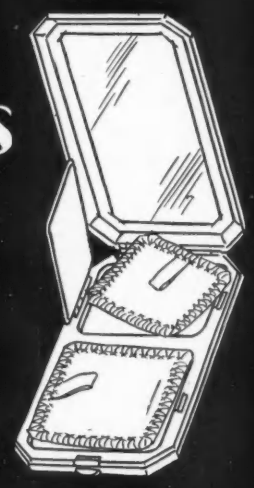
Isabey Aids to Loveliness

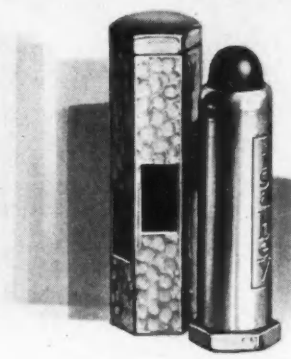
Incomparably smart, the new Isabey Vanité Moderne, for loose powder. Distinguished its silver-toned martelé finish . . . . with modern motif of crimson or jade. Sheer delight its soft puff. Of skin-soothing fineness the Isabey powder-contents. A tray of Isabey rouge may also be added. Important, too—no adjustments to get out of order. . . .

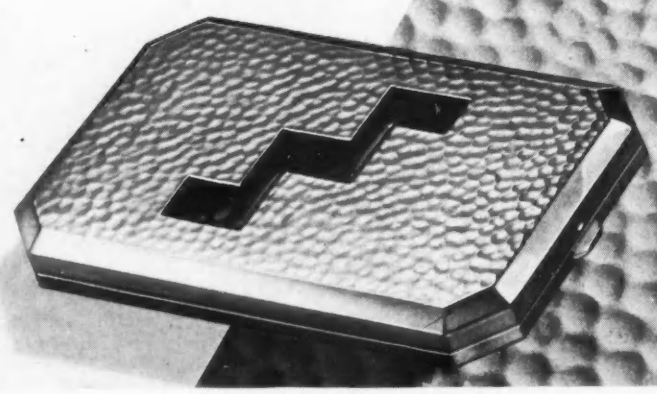
Vanité Moderne $5.00
Refill Puffs, 2 in box .50

The Double Compact, similar to the Vanité Moderne in finish, is filled with compact powder and rouge. Perfumed with Isabey Gardenia. Powders obtainable in ocre, mauresque, rachel and naturelle. Rouge in bright and medium shades. The swagger Isabey Lipstick matches the Vanity. In three shades: pour les brunes, pour les blondes, indelible naturelle. . .

Double Compact $5.00
Powder Refills .50
Rouge Refills .50
Lipstick 2.00







isabey

—and now add
JAY-THORPE
SHOES

SHOES BY JAY-THORPE

designers who believe that simplicity is the essence of chic . . that quality qualifies all smartness . . that fine workmanship is as important in a shoe as in a dress—or hat—or hand-bag.

And so you have the new Jay-Thorpe Shoe Salon, an addition that makes it possible to be dressed from head to foot in the ultra-smart, restrained and sophisticated style that the smart American woman immediately identifies with Jay-Thorpe.

The new Shoe Salon becomes one with the Balcony Lounge, whose great black screen centered by a beaten metal disc—and indirect lighting rising from fluted silver columns—has made it one of the most talked of modern settings in Jay-Thorpe.

JAY-THORPE

57th AND 56th STREETS, WEST, NEW YORK

EXTRA QUALITY

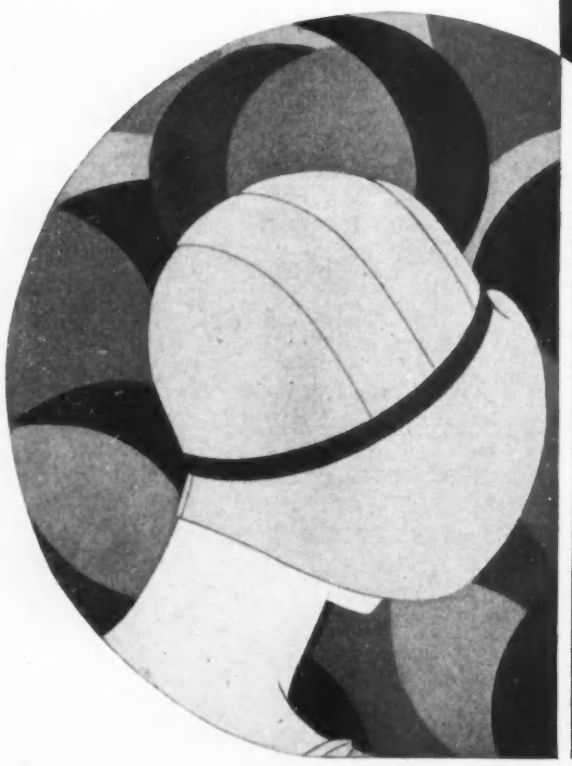
TRADE MARK

DUNLAP

NEW YORK

Combining the dignity of velvet trimming with the audacious dip of a sea-going "sou'wester" — and a width of brim from side-to-side that is at once new and awfully "easy-to-wear" — L'AUDACE lunches serenely at Pierre's today; tomorrow presides with equal authority over a Yale touchdown. Choose it in any or all of the subtle and brilliant tones your autumn costumes dictate . . . $20

other Dunlap Hats from $12.50



L'AUDACE

Youthfulness and acknowledged excellence of tailoring — above all, a clean balanced flow of line — these make Dunlap Hats favorites with young women who know fashion the instant they see it.

DUNLAP HATS

are featured in the smart shops of

KASKEL & KASKEL DUNLAP

567 FIFTH AVENUE, NEW YORK · 304 S. MICHIGAN AVENUE, CHICAGO

and other discriminating shops throughout the country

Write for catalog of Dunlap Riding Hats for Women

TWENTY YEARS AGO, Fisher built the best bodies known *then;* today, it is building the highest quality bodies available *now*—in any given price field. Contrast the body attributes of Chevrolet, Pontiac, Oldsmobile, Marquette, Oakland, Viking, Buick, La Salle or Cadillac—all with Body by Fisher—with those of any cars in their price field, and the difference in favor of the Fisher Body car is almost startling. Fisher Body, by reason of its vastly superior ability to build greater body value and quality, is actually able to use the same basic kind of construction in bodies for cars in the *lowest price* field as is employed for cars of highest price. That is why the Fisher Body car continues attractive, inside and outside, in finish, in upholstery, in woodwork, in fittings; and remains weather-proof and free from noise. Twenty years of rigid adherence to highest quality standards and of constant endeavor to produce that quality at lower costs, thus finds its full fruition today, in every body which Fisher builds.

BODY by FISHER

LOOK TO THE BODY!

CADILLAC · LASALLE
BUICK · VIKING · OAKLAND
MARQUETTE · OLDSMOBILE
PONTIAC · CHEVROLET

GENERAL MOTORS

TANGEE

Nature's loveliest color...

Lips of Tangee...elusive blush-rose, akin to Nature's own glow of youth and health. Natural color . . . smartest vogue of today... subtle individuality . . . this is the gift of Tangee to every woman, blonde, brunette or titian.

Quite unlike other lipsticks, Tangee changes color as you put it on . . . to the blush-rose of youth and beauty . . . and blends with each individual complexion. Truly a marvel in make-up!

The exact shade depends upon your own complexion and upon how much you apply. Tangee leaves no trace of grease or pigment . . . nothing except a lovely glow — so beautiful, so natural that it seems a part of your own lips . . . and as permanent as the day is long.

Ask for TANGEE, *and be sure you see the name* TANGEE.

Tangee—one lipstick and one rouge for all complexions. Tangee Lipstick in gunmetal case $1, in superb case of gold and black enamel $2.50. Tangee Rouge Compact 75¢. Tangee Crême Rouge $1. Tangee Face Powder including the smart, new shade, Tangee Tan, $1. Tangee Night Cream $1. Tangee Day Cream $1. 25¢ more in Canada.

Beauty . . . for 20 cents!

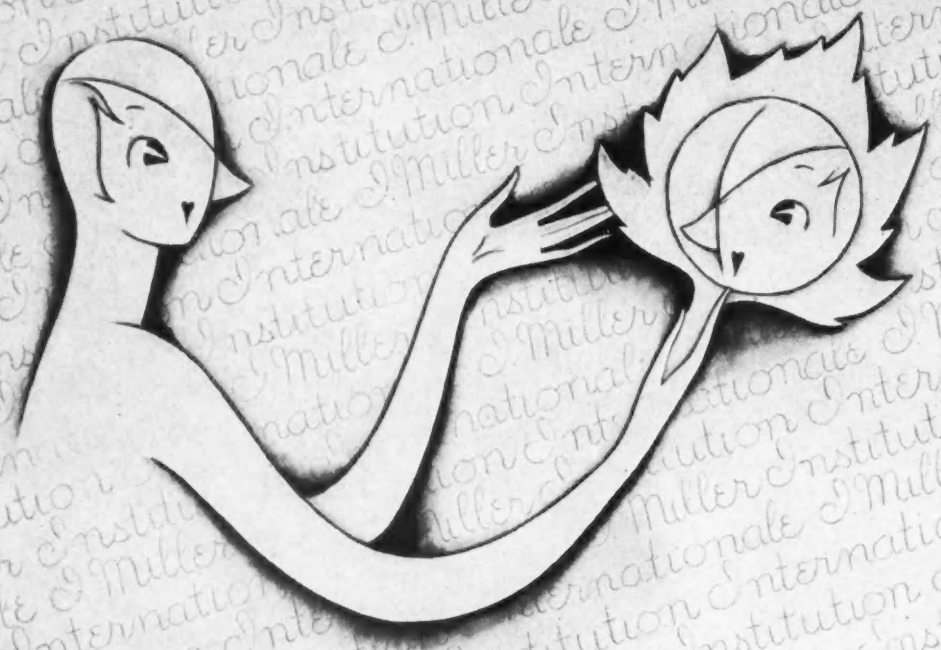
Twenty cents brings you the miniature Tangee Beauty Set — all six items and the "Art of Make-Up." Address Dept. V-9, The George W. Luft Co., 417 Fifth Ave., New York.

Name.....

Address.....

GOLFLEX
THE imported French Crepe Georgia dress illustrated herewith retains the transparency and fluidity of the sheerest silken weave. A softness of line, a lithesomeness of movement, a careful observation of detail from the faggotted collar treatment to the "arrow-tipped" plaiting, definitely establish "the dress-maker touch", so essentially a part of the changing mode towards feminism. Price, $49.50.
There's a casual formality in the Golflex models for September, that comes as a happy relief to the summer season. Coats—created from luxurious Dakkora, and supple tweeds—silk frocks that add interesting jabots, and tiny flairs.
Copyright 1929 by WILKIN & ADLER, INC., 500 Seventh Avenue, New York City. In Canada—GOULD-SAMUEL & CO., 2050 Bleury Street, Montreal.

institution I. MILLER internationale



The Richer, Deeper

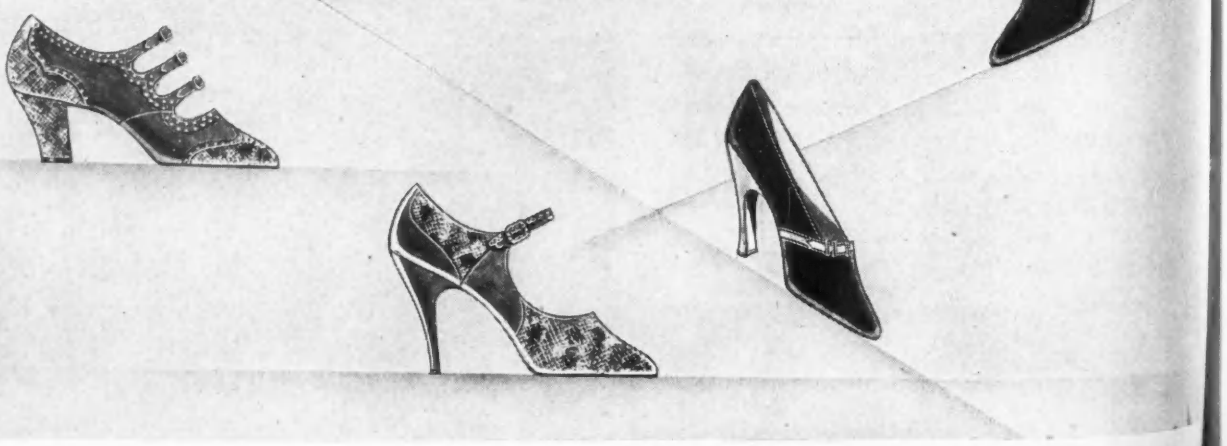
BEAUTIES of the FALL

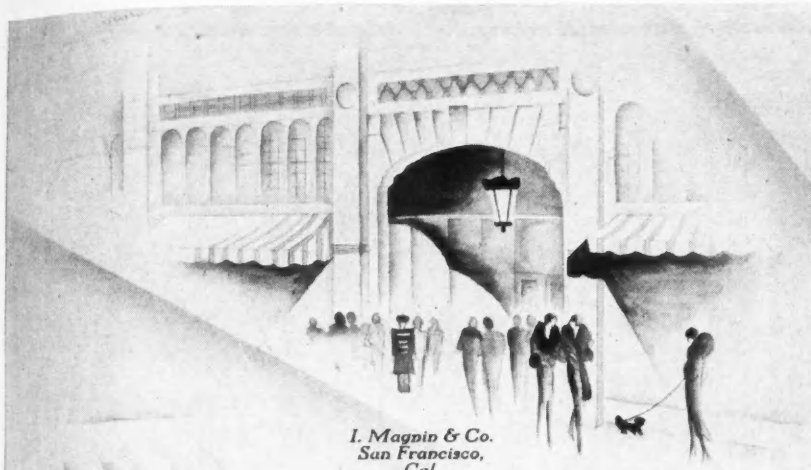
There are mellow-toned slippers in autumnal wines and russets and deep-hued shades; there are reptiles, chameleon-like, in a variety of colors; there are crepes and kidskins in richer tones and lovely suedes in green and black. The colors are endless and the styles, like all I. Miller fashions, are simply irresistible. . . .

I. MILLER De Luxe Shoes

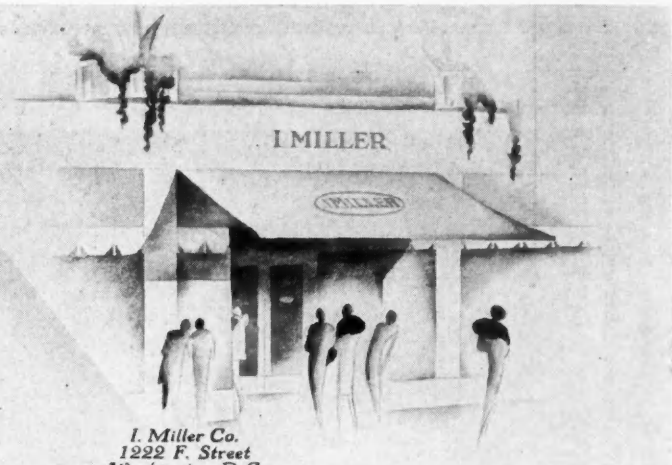
SHOPS AND AGENCIES IN PRINCIPAL CITIES

I. MILLER Beautiful Shoes

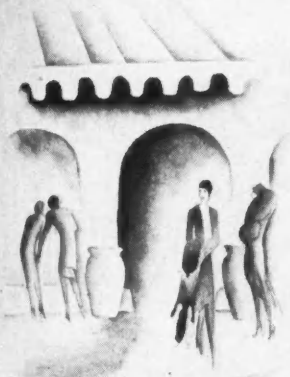




I. Magnin & Co.
San Francisco,
Cal.



I. Miller Co.
1222 F. Street
Washington, D.C.

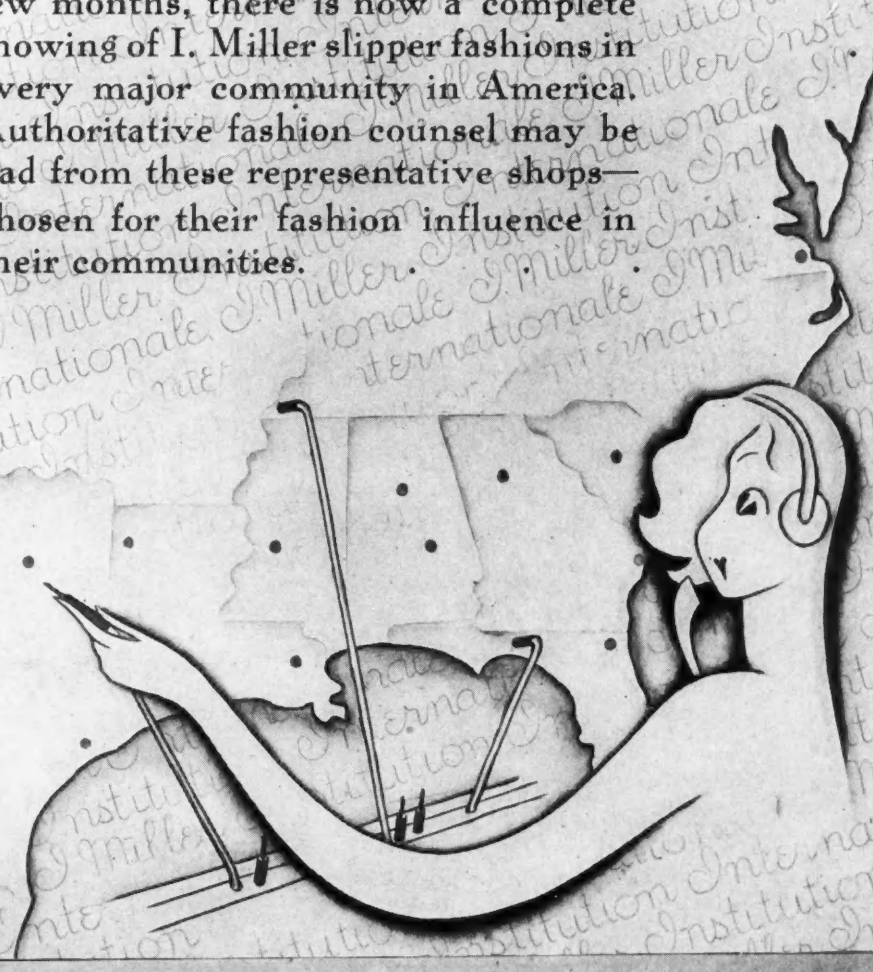


I. Magnin & Co.
Hotel Biltmore
Los Angeles, Cal.

institution I.MILLER internationale

The Broader, Wider SERVICE of the FALL

With the appointment of some fifteen additional representatives in the last few months, there is now a complete showing of I. Miller slipper fashions in every major community in America. Authoritative fashion counsel may be had from these representative shops—chosen for their fashion influence in their communities. . . .

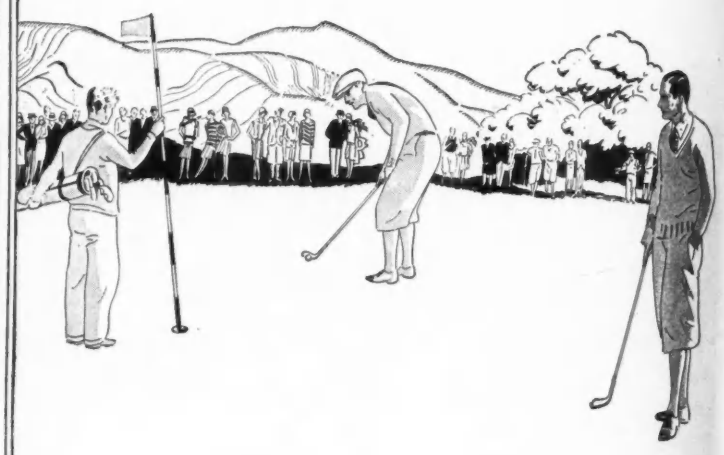


I.MILLER For Every Foot

SHOPS AND AGENCIES IN PRINCIPAL CITIES

I.MILLER Beautiful Shoes

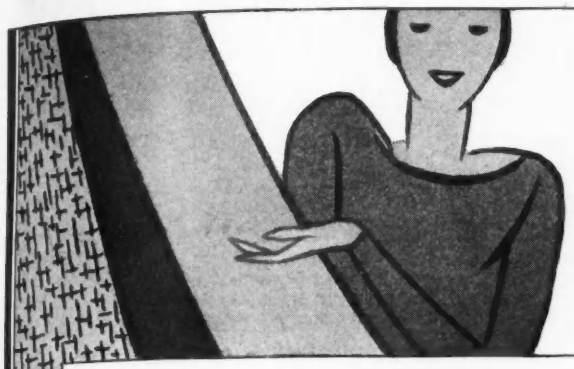
They wore Catalina French Soleils at the National Amateur



Catalina Registered
CALIFORNIA
SPORTS HATS

Created in California by
CATALINA HATS, INC.
1061 MARKET STREET · SAN FRANCISCO
NEW YORK DISPLAY ROOM · 411 FIFTH AVENUE

AT PEBBLE BEACH this month... the fashionable wore the smart Catalina French Soleils...with under-facing of fur-felt...with a soft, silky sheen... light and pliable...in charming autumn shades. At your favorite shop now.



McCutcheon's

Reg. U.S. Pat. Off.

FIFTH AVENUE AT FORTY-NINTH ST.
DEPARTMENT NO. 18, NEW YORK

Fabrics pre-eminent in Quality and Style

GIVEN BELOW is a guide to this season's most fashionable fabrics for frocks, suits and coats. McCutcheon's Silks, Velvets, Metal Brocades and Woolens are invariably fine in quality and feature the authentic Paris colors. We will be glad to send you samples of any fabric and we assure you that your mail order will receive our prompt and careful attention.

Write for samples

Silks

Flat Crepe for street, afternoon, sports' or dinner frocks! And this is an exceptional quality—heavy, all-silk, pure dye and washable. In black, white and in all the new colors. 39 inches wide. Specially priced $2.95 a yard.

Tweed Silks make the smartest of frocks for every hour of the day. Small all-over designs in the new colorings. 39 inches wide. $3.95 a yard.

Satin Crepe in a lustrous, heavy all-silk quality. Pure dye. In black, white and in all the new shades. 39 inches wide. $3.50 and $4.95 a yard.

Crepe Mogul is an exceptionally heavy type of silk with the subdued finish so smart this season. All silk. New Fall colors. 39 inches wide. $3.95 a yard.

Lingerie Silks come in the lovely pastels and all wash perfectly. 39 inches wide. *Crepe de Chine*, $2.95 a yard. *Triple Voile*, $2.95 a yard. *Fantome Silk*, woven specially for McCutcheon's, $3.50 a yard.

Frost Crepe is a heavy all-silk Faille with a scintillating gleam in its weave. Pure dye, drapes beautifully. 39 inches wide. $4.50 a yard.

Woolens

Tchinella Crepe features a jersey-like weave that is very smart. In the new greens, blues, browns and other smart shades. 54 inches wide. $5.50 a yard.

Iridescent Poplin comes in two-tone effects of browns, tans, blues, grays and oxford. Lightweight, smooth-finish and excellent for frocks and suits. 54 inches wide. $5.95 a yard.

Tweeds are lovelier than ever this year.

Zephyr Tweed is fine all-wool with a trimming border, 54 inches wide, $5.50 a yard.

Cheviot Tweed shows a narrow diagonal weave and comes in colors suitable for street suits and coats. 54 inches wide. $5.50 a yard.

English Heather Mixtures are the right weight for sports' or tailored frocks and suits. 54 inches wide. $7.50 a yard.

Coatings at McCutcheon's are particularly handsome. Imported *Cashmere Tweed* comes in monotone effects, 54 inches wide, $12.50 a yard. *Cumberland Tweed* features heather mixtures, 54 inches wide. $12.75 a yard.

Cashmere Coatings for dressy coats have a soft finish and fine texture that are luxuriously beautiful. 54 inches wide. $8.50 a yard.

We have the latest Vogue Patterns

Our new Fall and Winter Catalogue is now ready. Write for your copy

"THE SPECIAL IMPORTANCE OF RAYON LIES IN ITS ACHIEVING BEAUTY AT LOW COST"

SAYS MR. G. W. MITTON, PRESIDENT OF JORDAN MARSH CO., OF BOSTON

"THE special importance of rayon to American shoppers lies in the fact that it achieves beauty and luxury at a low cost. Manufacturers are producing rayon at a cost level that permits America's best merchants to sell it at a price in keeping with every woman's thrift program . . .

"Rayon—a basic textile, just as silk, cotton, wool or linen are basic textiles—has had a brilliant and rapid success among the French and American creators of fashion . . .

"Rayon is used in exquisite and different fabrics—from velvet to georgette; in garments—from underthings and sports things to evening clothes; from curtains to corsets . . . Rayon is beautiful, practical, economical."

G. W. MITTON, President, Jordan Marsh Company

MR. MITTON, *one of the country's most progressive retail merchants, is a recognized outstanding authority on merchandise and fashion trends.*

"WOMEN ACCLAIM RAYON FOUNDATION GARMENTS"

"Our underthings of rayon have met with enthusiastic acclaim on the part of smart women with whom the fashionable silhouette is most important. Rayon makes such ideal foundation garments for this season's moulded figure that the demand for it is rapidly soaring above the increase anticipated at the start of the year."

M. G. VAN ARSDALE,
President, Van Raalte Co.

"RAYON HAS CREATED A NEW FABRIC ERA"

"By itself or in combination with silk, rayon is woven into delightful fabrics. They are welcomed by the smart woman for their beauty of texture, weave, and color."

PAUL C. DEBRY,
President, Duplan Silk Corporation

RAYON

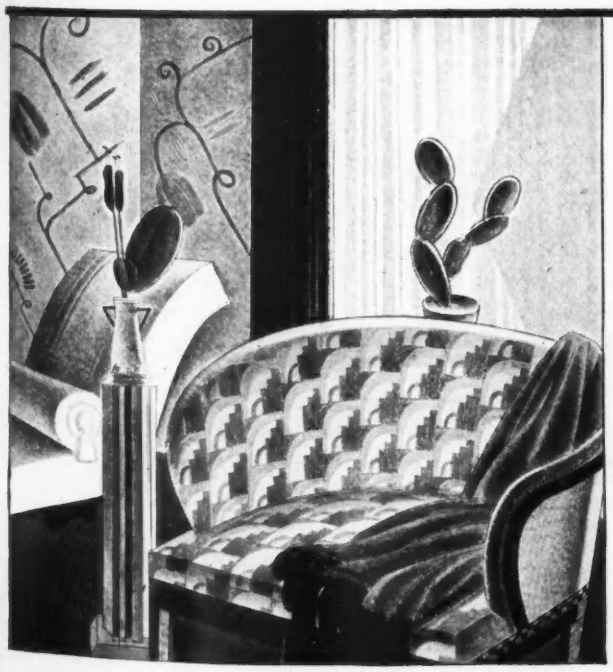
"ALL EXCLUSIVE DECORATORS DEPEND ON RAYON FOR THEIR MOST LUXURIOUS EFFECTS"

AGNES FOSTER WRIGHT, SUCCESSFUL NEW YORK DECORATOR, SAYS

"RAYON gives us three things we must have . . . a certain dramatic beauty of design, supple drapeability, and long life. It is a dependable fabric and gives excellent wear. With rayons we are able to obtain novel and very beautiful effects that we cannot get with any other textile. It is the one new fabric of modernism . . . hand-woven rayon fabric lengths and casement cloths by the great Rodier and similar American houses . . . rayon upholstery fabrics strikingly modern . . . wall hangings of colors that have delightful smoothness because they are of rayon . . . The inherent beauty of this fabric is apparent to every decorator and to women who plan their own rooms."

AGNES FOSTER WRIGHT

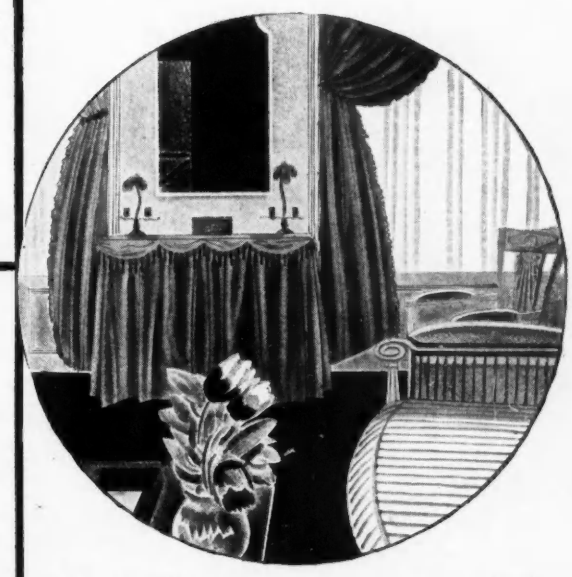
MRS. AGNES FOSTER WRIGHT *is a leading decorator and the author of many articles on home decoration. Her smart "Chintz Shops" are in seven cities.*



"SOME OF OUR LOVELIEST FABRICS OWE THEIR BEAUTY TO RAYON"

"Some of the most distinguished foreign and American artists are constantly creating for us fabrics of rare decorative value in which rayon plays the distinctive part. Few people realize the vast variety of novel effects in decorative fabrics which the use of rayon achieves."

PAUL GADEBUSCH,
Pres., F. Schumacher & Co.



The beautiful dressing table and window draperies in Mrs. Wright's bedroom in her New York apartment offer a charming suggestion for the use of rayon taffeta. The gleaming surface of this rich fabric brings a note of unusual beauty to modern interiors.

The Rayon Institute of America, Inc.
250 Fifth Avenue, New York City

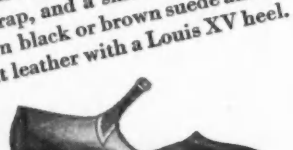
RAYON

Matrix Shoes

your footprint in leather

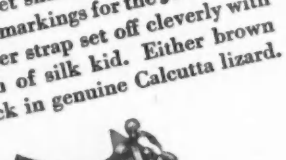
Blue Goes Nautical!

Nautical blue is on the very crest of fashion's wave and here it is in the *Theda* (pictured at the right)—a Matrix Shoe with a slender, chain-like strap, and a smart Cuban heel. Also in black or brown suede and in patent leather with a Louis XV heel.



The Javan

The lizard family, that is, the genuine Calcutta lizards—are very important this season. Matrix uses the hard-to-get skins with the large rice grained markings for the *Javan* with its center strap set off cleverly with a touch of silk kid. Either brown or black in genuine Calcutta lizard.



The Glendale

Browns, in many shades, are favored ensemble colors. In Prado brown kid with contrasting brown reptilian leather, the *Glendale* will prove a wise choice for sports and street wear. Also available in French mat kid with black lizard leather trimming.

The Ritz

Soft French mat kid is being featured by the best shops this season, especially in semi-tailored step-ins such as the *Ritz*. Note the buckle in hand-hammered silver effect and the smart Cuban heel. The *Ritz* is also effective in patent leather.

Fashion Advisers Approved our MATRIX SHOES in Nautical Blue and Prado Brown, of soft kidskins, genuine Calcutta lizards and caressing suedes. They approved the smartness of our Cuban heels, the carefully chosen buckles, the well-placed straps. But the *greatest* enthusiasm greeted our Matrix moulded sole—the NEW utterly different discovery in shoe making which makes every Matrix Shoe "Your Footprint in Leather". Our Fall Fashion Announcement tells the story—we'll be delighted to send it! E. P. Reed & Co., Rochester, N. Y.; New York Style Studio, 47 West 34th Street, N. Y. C.

PARIS SENDS THE DESIGN IN WHICH THE FRENCH ARTIST EMBODIES FASHION POINTS THAT ARE NEWER THAN THE SEASON BUT HAVE CAUGHT THE FANCY OF THOSE WHO KNOW. THESE POINTS ARE: THE FULLNESS THAT STARTS LOW—SCULPTURAL PLEATS NOT MARRING SLIMNESS—SOMETHING AT THE NECKLINE—A DRAPED COLLAR CASUALLY HELD BY TAB—CHANGING WAISTLINES—BELT PLACED HIGHER BUT SLIGHTLY SO, TO PLEASE THE CONSERVATIVE—AND PLAIDS FOR DAYTIME WEAR. IT IS THE MODERN IDEA OF PERFECT SMARTNESS, SLIM, ARISTOCRATIC, UNSTUDIED. THE COLOR CONTRAST IS SKILLFULLY PLACED, WITH THE MANNER TRULY FRENCH—THAT FINDS NO DETAIL TOO SMALL FOR FINE STUDY.

CHENEY SILKS

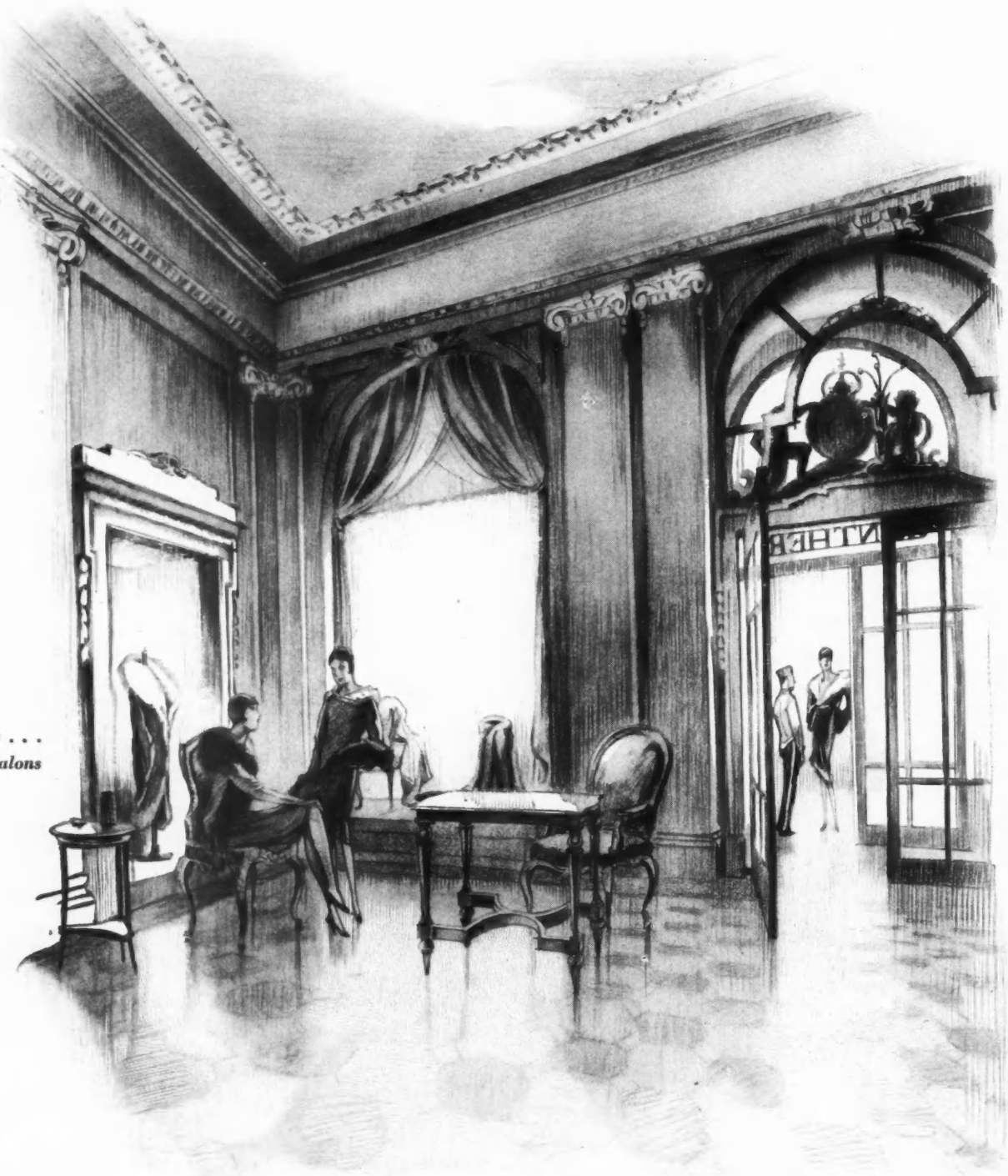
CHENEY WEAVES

CENTAURA

CHENEY BROTHERS' TRADE MARK

BROADENING A SUCCESSFUL CAREER, MOIRE BECOMES SMART FOR EVERY DAYTIME OCCASION AS WELL AS EVENING WEAR. THE TYPE APPROVED IS CHENEY'S CENTAURA —SATIN BACK MOIRE FAILLE. EXTREMELY MODERN, IT TAKES THE WANTED LOW LUSTRE OF FAILLE AND IS DEEPLY BEAUTIFULLY MOIRED TO SHIMMER WITH EVERY MOVEMENT. A LONG RANGE OF COLORS; ALSO THE SMALL PLAIDS SO WELL LIKED IN PARIS; AND LOVELY FLORAL PRINTS—SOME FOR THE BOUFFANT EVENING GOWN THAT IS PERENNIAL—— OTHERS DESIGNED FOR BLOUSES—— CENTAURA IS IDEAL FOR THE VOGUE OF LUXURIOUS FANCY FABRIC IN SEVERELY SIMPLE DAY FROCKS.

Drawing by Pierre Demaria



Rez-de-Chaussee . . .
the new Gunther Salons

RUSSIAN SABLE
MINK · ERMINE
BROADTAIL
·CARACUL·

Wraps to Individual Measure of finest quality pelts

FURS by GUNTHER

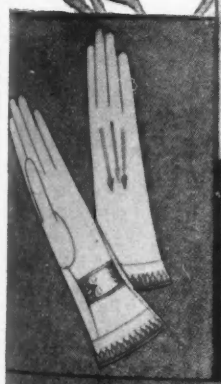
666 FIFTH AVENUE, between 52nd and 53rd Streets, NEW YORK

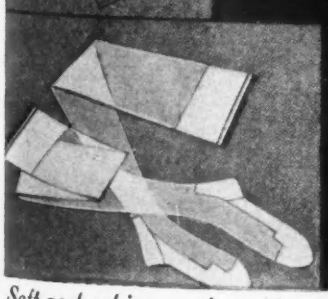
VAN RAALTE

"BECAUSE YOU LOVE NICE THINGS"

A new season! New hints and rumors! Browns will be good, but which Stocking colors may be worn? Gloves will be cuffed—but how? Underwear, too, must contribute its vital bit to the line of the frock—a service of much greater importance than its delicate texture suggests!

How difficult would be the decisions demanded of the smart woman—were it not for *one name* in Fashion's directory! But her very smartness prompts her to mention *Van Raalte*—in Underwear, Silk Stocking, and Glove departments—and so she has choice of only the correct and exquisite! VAN RAALTE COMPANY, 295 Fifth Avenue, New York City.





Soft as doeskin—and washing even better—Van Raalte Suede Fabric Gloves are the sportswoman's favorites. Holding the field glasses—Style 9253—a pull-on with "cuff-button" gauntlets. Sketched above: Style 9260—a longer pull-on with flattering wrist detail.

Pictured also is Van Raalte Silk Stocking No. 650—at $2. From square heel to picot edge, it is flawlessly fine. Amazing wear is knitted into its glistening filaments, subtly dyed in new tints.

Your "Undies" for Autumn

The perfect "underdress" for the tweed ensemble is Singlette No. 9665—with the cup-bust demanded by "feminine" fashions, and a trimly cuffed bloomer. Of Glove Silk—in flesh, sun-tan, and black—$8. Of V-R Tex, in pink, its No. is 9265—$4. Whether you prefer the Singlette—or beautifully proportioned Vests, Panties, Bloomers, and Bandeaux, your Fall lingerie should be the "inspired" Van Raalte kind—beautifully cut, durable, lovely!

©V. R. CO., '29

"LA LOIE"

SILVEL

THE DURABLE TRANSPARENT VELVET

Perfect discrimination—her choice of "La Loie" Silvel, the Durable transparent velvet, for her lovely gown—accents her natural charm. Exquisite colors and its superbly draping *all-silk georgette back* make it the most flattering of fabrics. Here it is in Coppersheen, a rich new brown for Fall—touching every height and depth of beauty in the high lights and deep undertones of "La Loie" Silvel.

The Shelton Looms

ONE PARK AVENUE, NEW YORK CITY

TRAVELESE

Reg. U. S. Pat. Off.

Laird, Schober & Co. Philada.

the
WELL DRESSED WOMAN
walks with new understanding

MRS. JOSEPH B. THOMAS

Mrs. Thomas of New York and Paris, wife of the well known sportsman leads a particularly distinguished and active life including society, sports and a career as a painter of note. She has selected Travelese Shoe "Napier" as a chic and appropriate street shoe for walking and mornings at her easel.

Loopbar

Napier

Chiberta

Designed expressly for occasions when one walks or stands, Travelese prevent the strain, physical and mental which results when the shoe is not appropriate for the wear it receives.

The Travelese idea, an ingenious new creation, gives to these impeccable shoes the desirable support well-dressed women now demand in a walking shoe. The special design makes walking effortless, buoyant and graceful as youth. The extremely light-weight construction, the perfect balance, the scientific placing of the foot insure the unconscious ease essential to a distinguished appearance.

The special features which make these shoes the choice of women who insist upon chic, grace and complete ease in walking, are exclusive with Travelese.

Sponsored by Laird, Schober & Company, Travelese Shoes maintain in every particular of superlative style, beauty of workmanship and elegance of material, the high traditions of these master craftsmen of luxurious footwear.

To be had where *distinguished footwear* is featured. Laird, Schober & Company, Philadelphia, Pa.

From the TORTOISE which lives

Where AMOR SKIN may be obtained

ARKANSAS
Little Rock, Gus Blass Co.

CALIFORNIA
Beverly Hills, Caillet Pharmacy
Beverly-Wilshire Pharmacy
Hollywood, I. Magnin Co.
Long Beach, Buffum's
Los Angeles, Bullock's
Ambassador Drug Co.
Coulter Dry Goods Co.
B. H. Dyas Co.
The Ever-Ready Drug Co.
I. Magnin Co., Biltmore Hotel
I. Magnin Co., Ambassador Hotel
The May Company
N. B. Blackstone Co.
New York Cloak & Suit House
J. W. Robinson Co.
Young's Market Co.
Oakland, H. C. Capwell Co.
Pasadena, The Model Grocery Co.
Sacramento, Tregallas-Mansfield Co.
San Diego, The Marston Company
San Francisco, City of Paris
The Emporium
H. L. Ladd, Pharmacist
I. Magnin Co., Inc.
Joseph Magnin Co., Inc.
O'Connor, Moffatt & Co.
The White House
Santa Barbara, Diehl Grocery Co.
California Pharmacy

COLORADO
Denver, The May Company
The Denver Dry Goods Co.
The Joslin Dry Goods Co.
The A. T. Lewis & Son Dry Goods Company
The Neusteter Company

CONNECTICUT
Bridgeport, The D. M. Read Co.
Hartford, G. Fox & Co., Inc.
Sage-Allen & Company, Inc.
Albert Steiger, Inc.
New Haven, Taft Pharmacy
The Connoisseur Shop
Waterbury, Apothecaries Hall Co.

DISTRICT OF COLUMBIA
Washington, Frank R. Jelleff, Inc.
Woodward & Lothrop

FLORIDA
Jacksonville, Cohen Brothers
Miami, Burdine's
Orlando, Dickson-Ives Co.
Tampa, Haas Bros.

GEORGIA
Atlanta, Davidson-Paxon Co.
Chamberlin-Johnson-DuBose Co.
Jacobs' Pharmacy Co.
M. Rich & Bros. Company

ILLINOIS
Chicago, Mandel Bros.
Carson, Pirie, Scott & Co.
Marshall Field & Co.
Ray Miller Pharmacy
Saks-Fifth Avenue
Charles A. Stevens Bros.
Peoria, Nichols Drug Store

INDIANA
Indianapolis, L. S. Ayres & Co.

IOWA
Davenport, M. L. Parker Co.
Des Moines, Younker Brothers, Inc.

KENTUCKY
Louisville, Besten & Langan, Inc.
Newman Drug Company, Inc.
The Stewart Dry Goods Co., Inc.

LOUISIANA
New Orleans
D. H. Holmes Co., Ltd.
Shreveport
Hearn Dry Goods Co., Ltd.
Majestic Drug Store, Inc.

MAINE
Portland
Eastman Bros. & Bancroft

MARYLAND
Baltimore, Hutzler Brothers Co.
Hochschild, Kohn & Co.

MASSACHUSETTS
Boston, Wm. Filene's Sons Co.
Jordan Marsh Company
S. S. Pierce Co.
E. T. Slattery Co.
R. H. Stearns Co.
Springfield, Forbes & Wallace, Inc.
Worcester, Wm. Filene's Sons Co.
Sol & S. Marcus Co.

MICHIGAN
Detroit, D. J. Healy Shops
Himelhock Brothers & Co.
J. L. Hudson Co.
Schettler Drug Co.
Grand Rapids, Violet Salon

MINNESOTA
Duluth, I. Freimuth
Minneapolis
Young-Quinlan Co.

MISSOURI
Joplin, Pope Shop
Kansas City, Harzfelds
Emery, Bird, Thayer Dry Goods Co.
St. Louis, Famous-Barr Co.
Scruggs-Vandervoort-Barney Dry Goods Co.

MONTANA
Butte, Hennessey Co.
Paxson & Rockefeller Co.

NEBRASKA
Lincoln, Sun Drug Co.
Miller & Paine Inc.
Omaha, J. L. Brandeis & Sons

NEW JERSEY
Atlantic City, Rees C. Roberts Hugo Beauty Salon
Elizabeth, Levy Brothers
Newark, L. Bamberger & Co.
Kresge Department Stores Inc.
Paterson, Meyer Brothers

NEW YORK
Albany, M. H. Whitney & Co.
The Van Heusen Charles Co.
Brooklyn, Abraham & Straus
Frederick Loeser & Co. Inc.
Oppenheim, Collins & Co.
Buffalo, J. N. Adam & Co.
Adam, Meldrum & Anderson Co., Inc.
L. L. Burger Inc.
Flint & Kent
The Wm. Hengerer Co.
Statler Pharmacy
New York City, B. Altman & Co.
Arnold, Constable & Co.
Bonwit Teller & Co.
Gimbel Bros.
Jay-Thorpe Inc.
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James McCreery & Co.
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Oppenheim, Collins & Co.
Saks & Co.—Fifth Ave.
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M. J. Stewart & Co., Inc.
Vantine's
John Wanamaker
Rochester, B. Forman Co.
Paine Drug Co.
Sibley, Lindsay & Curr Co.
Syracuse, W. I. Addis Co. Inc.

OHIO
Akron, The M. O'Neil Co.
The A. Polsky Co.
Canton, The Stern & Mann Co.
Cincinnati, The Lawton Co.
The McAlpin Co.
Cleveland, The Higbee Co.
The Halle Bros., Inc.
The Lindner Co.
Columbus, Dunn-Taft Co.
F. & R. Lazarus & Co.
Morehouse-Martens Co.
The Union Co. Inc.
Dayton, Elder & Johnston Co.
The Rike-Kumler Co.
Toledo, LaSalle & Koch Co.

OKLAHOMA
Oklahoma City
Kerr Dry Goods Co.
McEwen, Halliburton Co.
Rorabaugh-Brown Dry Goods Co.
Tulsa, Brown-Dunkin Co.
Halliburton-Abbott Co.

OREGON
Portland, Lipman Wolfe & Co.
Meier & Frank Co.
Olds, Wortman & King

PENNSYLVANIA
Hazelton, Wears, Inc.
Philadelphia, B. F. Dewees
Bonwit Teller & Co.
Gimbel Brothers
Llewellyn Laboratory Inc.
Oppenheim, Collins & Co.
H. T. Patterson
Strawbridge & Clothier
John Wanamaker
House of Wenger
Pittsburgh, Kaufman's
Joseph Horne & Co.
McCreery & Co.
Wilkes Barre
The Isaac Long Store

RHODE ISLAND
Newport, Benjamin Alexander
Providence
Gladding Dry Goods Co.

TENNESSEE
Chattanooga, Miller Bros. Co.
Memphis
B. Lowenstein & Bros., Inc.

TEXAS
Beaumont
White House Dry Goods Co.
Dallas, The Neiman-Marcus Co.
Ft. Worth, Renfro Drug Co.
Sanger Brothers Inc.
Schermerhorn Company
San Antonio, Joske Brothers Co.

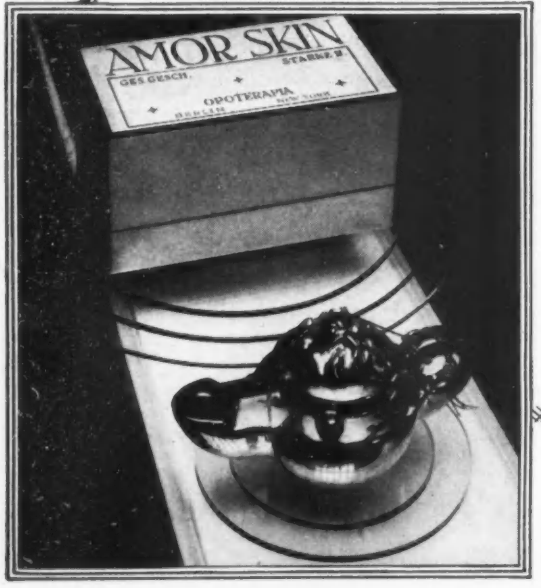
UTAH
Salt Lake City, Owl Drug Co.
Schramm Johnson Drugs

VIRGINIA
Norfolk, Smith & Welton Inc.

WASHINGTON
Seattle, Stolle Drug Co.
Frederick & Nelson
I. Magnin & Co. Inc.
Spokane
Davenport Hotel Pharmacy
Spokane Dry Goods Co.

WISCONSIN
Milwaukee, Gimbel Brothers
Racine, Zahn Dry Goods Co.

CANADA
Montreal
Henry Morgan & Co. Ltd.
Ottawa, The R. J. Devlin Co. Ltd.
Toronto, Fairweathers Ltd.



AMOR SKIN

for centuries comes this AMAZING SECRET of YOUTH

TO women who refuse to grow old, German science now gives new years of youth! After slaving tirelessly in his laboratory, a famous Berlin specialist in organotherapy has found the answer to wrinkles and crow's-feet, and stolen a march on time.

Now women everywhere may literally grow young again, for this scientist has embodied in Amor Skin the hormones from the skin glands of a vital species of tortoise, which restore youth by conquering the *cause* of the marks of age.

Hormone famine is the cause of wrinkles and crow's-feet

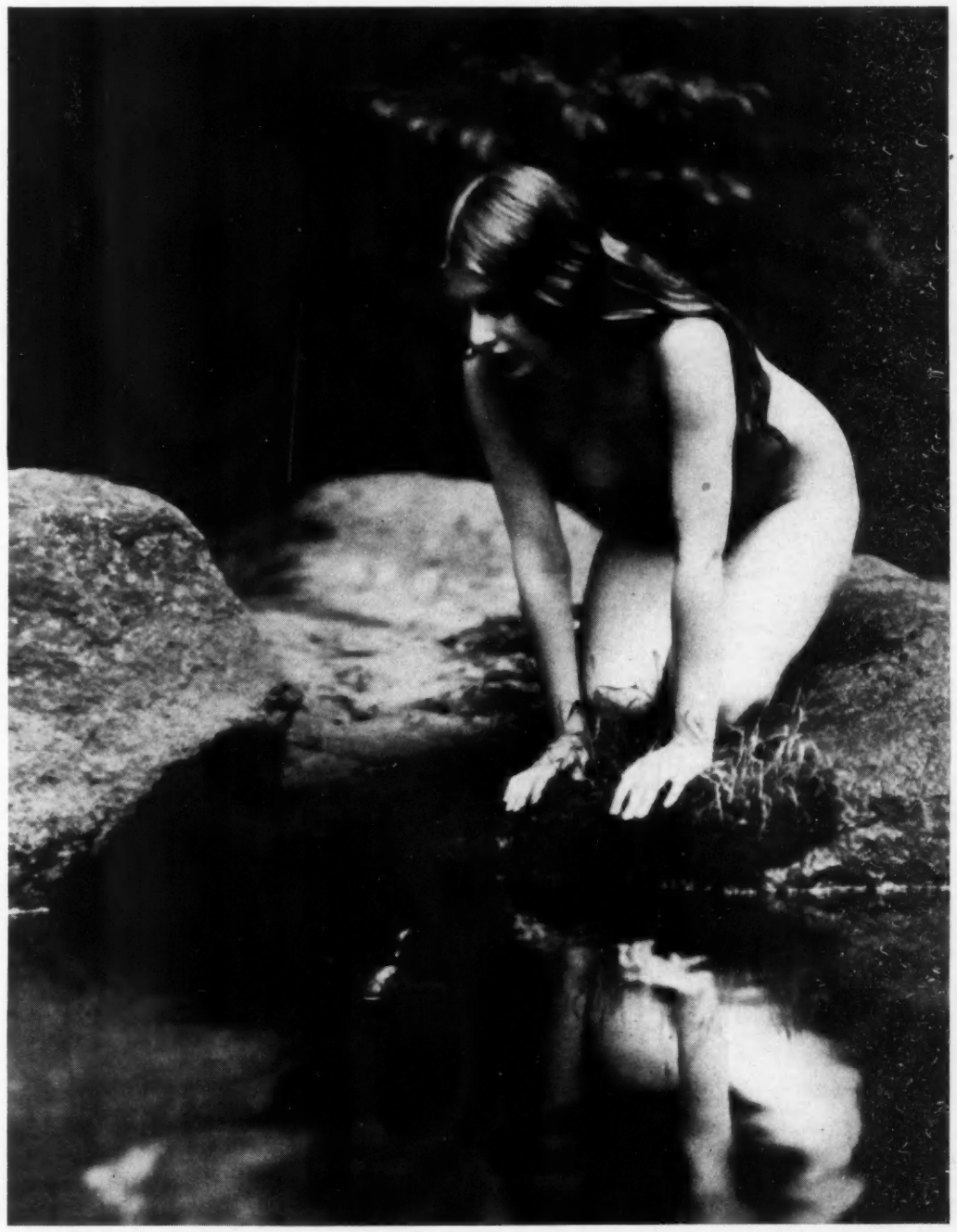
At the age of twenty-five certain glands of internal secretion begin to dwindle in their output and feed less and less vitality into the subcutaneous cells. Robbed of their source of life, these cells starve, and lines, which at first are scarcely perceptible, creep stealthily into the face and with each passing year grow deeper and more pitiless. Gradually the tissues weaken and break down.

But then Amor Skin feeds in youth hormones

Then right through the epidermis into the starving subcutaneous cells the youth hormones of Amor Skin penetrate! Revitalization begins! Dying cells live—living cells multiply. The skin fibres regain elasticity. The tissues grow firmer—younger—stronger. They taut—shove up from beneath and *push* the wrinkles out of the skin.

Keep watch in your *mirror for youth's return*

Avail *yourself* of this marvelous scientific preparation. It comes in two strengths, and its use is simple. Do not, however, expect that Amor Skin will restore youth to your skin overnight. Remember it took time to put those wrinkles and crow's-feet into your face and it will take a little time for the youth hormones of Amor Skin to erase them.



But start your treatments at once and be faithful in your daily applications. Little by little the wrinkles and crow's-feet will fade, the skin will smooth and freshen. At the end of sixty days and possibly before, you will see results—and soon out of your mirror will shine back at you a face that is flawless, and glorious with youth!

AMOR SKIN NO. 1 — $16.50 *single strength.*
AMOR SKIN NO. 2 — $25.00 *double strength*
—for obstinate cases.

Amorskin Corporation
205 East 42nd Street New York City

AMOR SKIN

MARQUETRY . . . **A new Autumn motif** . . . *is presented by Cammeyer in their own interpretations for the tailored and afternoon dress modes.*

SALON de LUXE FIFTH AVENUE at FIFTY THIRD NEW YORK

THIS NEW HOSIERY IDEA DOES THINGS FOR LEGS!

FASHIONABLE legs of America — swinging from sophisticated chairs, dancing to modern rhythms, pacing on decks, highways and heel-beaten pavements — ROMILLA presents SMOOTHSEME to you!

SMOOTHSEME is the new, fine, *smooth seam* in full-fashioned hosiery, that does things for legs! Flat and smooth in construction instead of rolled and ridged in the old way, it brings divine comfort to the sole and heel of your foot where once there were pressure dents. SMOOTHSEME prevents the stocking from twisting awry on your leg. And — cousin to hemstitching in appearance — it looks so smart and modern with its lattice line of tiny apertures!

SMOOTHSEME is not only new and exclusive — it is an important and fundamental improvement in full-fashioned hosiery. Fashionable legs will make a habit of it. Remember the name — ROMILLA SMOOTHSEME—when you go stocking-shopping. ▬ ▬ ▬ ▬ ▬ At smart stores. Miller Hosiery Co., Inc., 330 Fifth Ave., N. Y.

Gischia

ROMILLA
SMOOTHSEME
HOSIERY

Bon Ton

reveals the beauty of every figure type

Lingerie Plastique 852 B. Reduces all your underthings to one sleek, lithe garment—as easily tubbed as your silk stockings. Of Tea Rose milanese and lace, made without bones or elastic. Detachable garters under bloomer. For formal afternoon or evening wear. Price $12.50

Step-in 450 E. A charming girdle of fine knit pink elastic. Side lacings permit the garment to be slipped on easily and adjusted smoothly to the waist after it is in position. For sports and general street wear. Price $10.00

Bandeau 653. Of soft pink silk jersey. Price $1.50

. . . accents every good line

. . . perfects any unflattering one

An unrestricted figure thrust into one of the new Fall frocks is evidence enough of the rightness of Vogue's dictum: *"Beautiful frocks call for a beautiful figure as a foundation."*

With molded hips and the higher waistline the very essence of the new mode, the smartness of one's appearance is dependent upon the perfection of one's own individual figure. That is why Bon Ton accents the lovely curves of the natural figure—why, for perfection of fit, all molding garments are designed in accordance with the Bon Ton Figure Type Chart.

figure fashion notes from VOGUE

Accented hips and moulded thighs are essential to nine-tenths of the mode.

Waistlines are youthfully higher.

There is a slight curve inwards between bust and hips.

For every occasion—

sports, negligee, afternoon and evening—

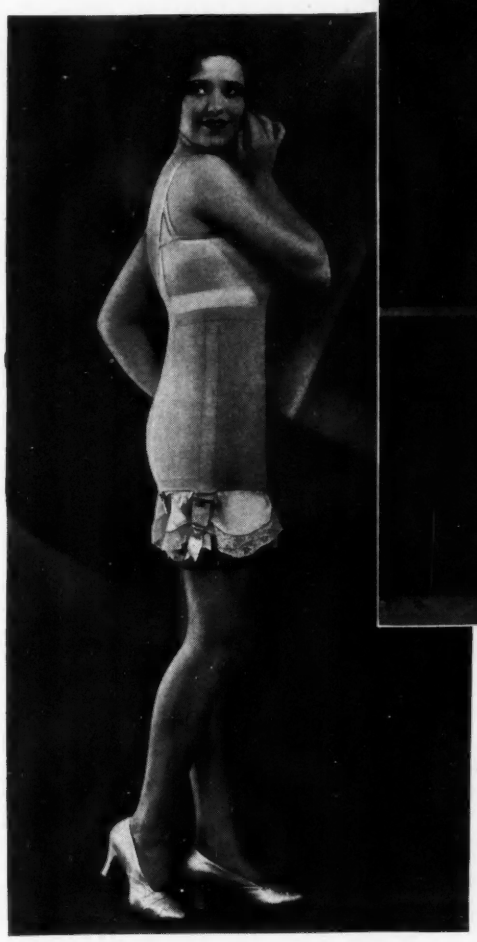
there are special

Bon Ton
Molding Garments

To be figure perfect—you must first be figure conscious

To buy molding garments solely by the size of the bust and waist, without taking into consideration what figure type you are, is throwing away the opportunity for figure perfection. Study the Bon Ton Figure Type Chart in the fitting rooms of smart shops . . . it has been prepared after an exhaustive survey of all figure types, and will help you and your corsetiere determine what Bon Ton garment will best reveal every good line of your figure—perfect any unflattering one.

Dualiste 850 F. A step-in Dualiste of pink satin and handknit elastic, with uplift brassiere of white embroidered net. Reinforced over diaphragm with sateen lining . . . elastic insets in shoulder strap. Smart for afternoon wear. Price $15.00



Dualiste 8991 H. Splendid for the medium heavy figure . . . cut to give a smooth unbroken silhouette. Of high quality French batiste with panels of handknit elastic . . . soft jersey brassiere. Detachable ribbon shoulder straps. For semi-formal wear. Price $18.50

What Figure Type Are You?

Estimated percentage of women of each figure type

	SHORT UNDER 5·3	MEDIUM 5·3 TO 5·6	TALL 5·6 AND OVER
	21%	50%	29%
SLENDER 22%	SHORT SLENDER BUST 30 34 WAIST 24 28 TYPE A 5%	MEDIUM SLENDER BUST 30 34 WAIST 24 28 TYPE B 11%	TALL SLENDER BUST 30 36 WAIST 24 30 TYPE C 6%
NORMAL 50%	SHORT NORMAL BUST 34 38 WAIST 26 32 TYPE D 10%	MEDIUM NORMAL BUST 34 40 WAIST 28 34 TYPE E 25%	TALL NORMAL BUST 36 42 WAIST 28 34 TYPE F 15%
HEAVY 28%	SHORT HEAVY BUST 38-46 WAIST 30-36 TYPE G 6%	MEDIUM HEAVY BUST 38 46 WAIST 32 38 TYPE H 14%	TALL HEAVY BUST 40 48 WAIST 32 40 TYPE J 8%

THESE THREE TYPES ARE INCLUDED ABOVE

SHORT WAISTED 9% W
LARGE BUST 7% B
LARGE HIPS 6% H

BonTon Figure Type Chart

Send coupon below for our booklet that describes this new Figure Type System and shows the latest Bon Ton creations.

BON TON ATELIER, V-8
Worcester, Mass.

Please send me your booklet, "Molding your Figure to Fashion," with Figure Type Chart.

Name_____

Street_____

City_____ State_____

My corsetiere_____

McCALLUM Autumn Openings, October 7 to 19

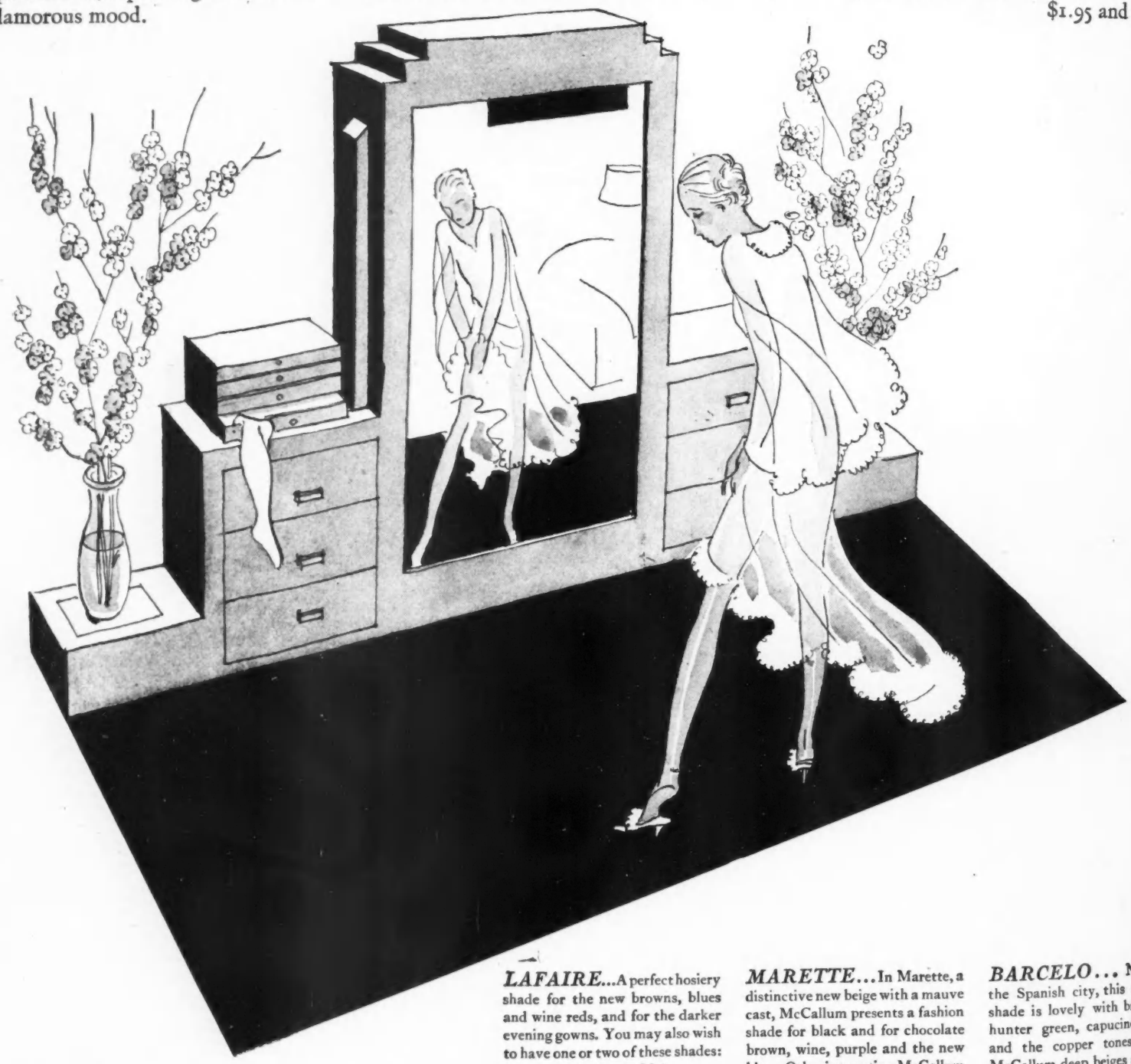
. . . present Three New "Fashion" Shades

UTTERLY NEW and breathtakingly beautiful—as different from the familiar colors of earlier seasons as autumn's cool breath from the balmy airs of spring!

There is *Lafaire* with its soft elusive tone that glides smoothly into either daytime or darker evening ensemble. *Marette*, that delicious new deep beige with the mauve tint, harmonizing strikingly with newest costume colors. *Barcelo*, a deep warm Spanish hue, expressing in lavish richness the vivid new season's glamorous mood.

And soon, before thousands of gleaming mirrors, these tender-hued soft wisps of chiffon will be gathered in caressing fingers, while the faint silken bloom of McCallum sheerness spreads over ankle and rounded knee. It is a joy just to put them on—America's loveliest stockings!

Lafaire, Barcelo, Marette and a number of other important new McCallum colors will be first shown in leading shops October 7 to 19. At $5.00, $3.50, $3.00, $2.50 and even $1.95 and $1.65.



McCALLUM HOSIERY

"You just know she wears them"

LAFAIRE... A perfect hosiery shade for the new browns, blues and wine reds, and for the darker evening gowns. You may also wish to have one or two of these shades:
ALLURE—*A soft wood beige.*
NUDA—*A skin shade.*
PARCHMENT—*A skin tone for the brunette.*
RACHELLE—*A natural nude tone.*
FRENCH NUDE—*Light, golden beige.*

MARETTE... In Marette, a distinctive new beige with a mauve cast, McCallum presents a fashion shade for black and for chocolate brown, wine, purple and the new blues. Other interesting McCallum beiges and greys include:
LAVA—*A hint of mauve in grey beige.*
MIDI—*Beige touched with autumn.*
SHADOW—*Soft grey-beige.*
COPAL—*A sun-tan grey.*

BARCELO... Named for the Spanish city, this deep, rich shade is lovely with brown furs, hunter green, capucine accents, and the copper tones. Among McCallum deep beiges are:
BEECHWOOD—*New French brown.*
WALNUT—*A deep wood shade.*
VELLUM—*A deep natural tan.*
CANONEA—*Like polished bronze.*
SUNMODE—*A flattering sun-tan.*

For evening, McCallum presents a new Mauve to complement the fair clear complexion; French Flesh, a new and very lovely sophisticated evening shade; Light Pink and Moonlight; and Sunni and Blushwood, deeper tones to blend into the new depth of suntanned and sunburned coloring . . . . At all smart shops and at Bayard's, 12 Rue de la Paix, Paris; and 10 Quadrant Arcade, 82 Regent Street, London.

OLIVIA — Brown genuine lizard vamp; brown kid quarter, three eyelet oxford.

MODERNE — Marron kid gored pump; beige kid trim.

CASCADE — Mauve kid one strap button; brown genuine lizard trim.

ILSA—Brown kid, center strap with beaded gore; whippet suede trim.

HIGH of heel, slender of line, light as a fairy sandal, vivaciously chic — these are the modish charms of Tru-Poise Shoes. And now you can wear these intriguing styles that make your feet and ankles look so trim and slender. For the exquisite Tru-Poise Shoes have patented features that tend to hold the foot in its correct position and give you — for the first time — graceful poise and complete assurance in the airiest, highest-heeled models. Tru-Poise is the only shoe with these exclusive features that make smart footwear so pleasing to active feet.

THE SELBY SHOE COMPANY, 218 Seventh St., Portsmouth, Ohio

Write for name of your nearest Tru-Poise dealer and folder of latest Paris and New York styles.

Selby TRU-POISE SHOE

ROWENA—Dark blue kid vamp and trim, one strap buckle; dark blue suede quarter.

A NEW CREATION *by* BLUE MOON

Think of it . . . exquisite stockings of finely woven chiffon, pure thread silk from top to toe, with a dainty Picot edge, at $1.65! For your smart Fall wardrobe, Blue Moon recommends Style 900, in all the newest shades dictated by Paris . . . Woven into this new creation are hidden reinforcements at toe, sole, heel and top for long life at points of greatest wear.

Woven to fit, Blue Moon Silk Stockings hold their smart shapeliness without strain on the delicate threads, and enhance the beauty of any carefully planned ensemble . . . Other Blue Moon styles, in chiffons and service weights, may be had from $1.35 to $2.50.

LARGMAN, GRAY CO., 389 Fifth Ave., N. Y.

"SHAGMOOR" TOPCOATS
...INCOMPARABLY, INIMITABLY SMART!

Created for Those Who Like
Choice, Handsome, Exclusive Fabrics . .
Elegant, Luxurious, Impressive Furs . .
Exquisite, Youthful, Graceful Lines . .
Chic, Flawless, English Tailoring . .

Featured by the Most Distinguished Stores in the United States and Canada

A Booklet Showing Beautiful Photographs of the Smartest "Shagmoor" Coats Will Be Sent on Request

Fashioned by Shagmoor Makers — No Coat is a "Shagmoor" unless it bears the above identification mark! REG. U.S. PAT. OFF.

Created Exclusively by The House of Shagmoor (Linder Bros., Inc.), 498 Seventh Ave., New York
. . . in Canada: The House of Shagmoor, 2050 Bleury Street, Montreal

luxuriously beautiful in color and weave

Charmingly sophisticated is this late coat model fashioned from Ram's Head Para-Twill by Wm. Fischman, Inc.

Subtle and elusive shades, deeply appealing in beauty, have been caught and reflected in the newest of the season's weaves—Para-Twill (A0931).

Made from high grade wools that lend themselves to the colors in vogue, Para-Twill comes in the newer shades of Beige, Brown, Blue, Red, Green and Black.

Never has a fabric won such approval from those who design garments of distinction for women—not only for its distinctive shades but also for its luxurious finish, its suppleness and the unique double-twill which adds such richness to the cloth.

New and distinctive coat models fashioned from the genuine Para-Twill (A0931) are now on display at the smart shops. Look for the Ram's Head Label.

American Woolen Company
Executive Offices, Boston

AMERICAN WOOLEN COMPANY OF NEW YORK
DEPT. H, 225 FOURTH AVENUE, NEW YORK CITY
CHARLES H. SILVER, SELLING AGENT

RAM'S HEAD FABRICS

STYLES THAT SET THE STYLE

Beautiful Legs Increase Their Beauty with Perfectly-woven

PHOENIX

Just as she selects each lovely frock with an eye to its becomingness so does the woman of fashion choose stockings that increase her beauty. Sheer, clear Phoenix Hosiery is her favorite. For its exquisite quality is highly flattering and no matter what her size—small, medium or tall—Phoenix always fits. . . . Florenz Ziegfeld, the great producer, selected the perfect legs to which Phoenix Hosiery is proportioned. After having the measurements taken of hundreds of the prettiest girls in the theatre, he awarded the title, the Phoenix Girl, to Barbara Newberry. Her legs, he says, are average in size, graceful in shape and typical of all attractive women. . . . With the aid of the Accurator, an exclusive Phoenix knitting device which counts and gauges each stitch, this ideal pattern is followed, creating stockings that are marvels of exactness. You will want many pairs when you see the delightful new Fall colors. Now in the stores and shops, $1.50, $1.95, $2.95.

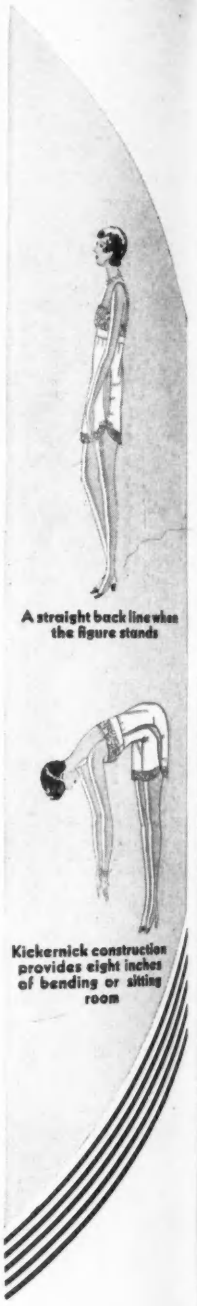
PHOENIX SILK Hosiery

ACCURATOR PROCESS PATENTED MARCH 12, 1929

WHICHEVER WAY BLOW THE FASHION WINDS

Kickernick style is always good

A style which does not change with seasons—or even years—but remains good perennially—is Kickernick underthings. Fitting the body closely, yet at the same time allowing full freedom of movement, Kickernicks form a perfect foundation for outer clothes, regardless of what their fashion may be . . . The combrazere of silk or rayon is a popular all-in-one example of Kickernicks' cleverness of design. It has the uplift type brassiere and a brief, glove-fitting yoke. The bloomers, which cling snugly without bunching, receive their back length from small pleats over the hips. The patented construction results in a straight back when the wearer stands, yet allows eight inches of bending or sitting room—as much as one ever needs . . . Once introduced to Kickernicks, women are wedded to them always. And small wonder. Possessing the same dainty beauty and fine material, trimming and workmanship as other quality garments, Kickernicks' extra comfort and practicality add winning points to their score. Ask for them in the better stores and shops. Free illustrated booklet showing various types will be sent on request. Winget Kickernick Company, 2616 E. 29th Street, Minneapolis, Minn.



Kickernick

COMBRAZERES

BLOOMERS COMBINETTES KICKERSLIPS

From Maggy Rouff... of canton crepe with black galyac belt.

Inspired by Paquin ...of frost crepe.

Inspired by Paquin ...of crepe marocain.

After Lucile Paray ...of faille canton

Déjà

Upper Left: Long back turban. Inspired by Mado ...of vis-a-vis

Upper Right: Featuring the broad side silhouette. After Alphonsine ...of soleil

Lower Left: After Reboux... flare brim hat of soleil

Lower Right: From Agnes... of felt, trimmed with galyac, in black only

Left: Inspired by Lelong ...of satin valaze.

Right: From Augusta Bernard...of lustrous satin.

Déjà takes pleasure in introducing to you monthly a new note in millinery. . . . Like the Déjà dresses these hats have been cleverly adapted from the most famous Parisian Designers, and may be purchased in 150 cities throughout the United States. In a complete range of Colors and Sizes...Dresses $39.50...Hats $15.

FOR FURTHER INFORMATION ADDRESS A. J. SANVILLE, DÉJÀ, INC., 550 SEVENTH AVE., N. Y., IN CANADA: DÉJÀ, SOMMER BLDG., MONTREAL

To whom will you entrust

Practical training first. The experts shown above train all new men in the practical field work. Every new man must go through a thorough course of training and be proved out—no untrained men are ever used. These selected instructors are men of character, intelligence, and professional attitude

Tumbling Team—Davey Institute of Tree Surgery, 1928-29. Davey Tree Surgeons are athletic types. They are carefully selected with the idea of physical fitness. The nature of the work and their training make them more so. In addition to intelligence and character, they have physical energy; that is why they are diligent workers

LET us talk about *your* trees. They are living things, subject to disease, decay, starvation, insect attacks, mechanical injury and other ills. They are priceless to you—only time can replace them, long time at that.

Just for the moment, think of the most valuable tree on your place. Suppose it is starving. Wouldn't you, in self interest, insist upon scientifically trained experts who know what to feed it, and how, and when—without guessing or experimenting?

If this priceless tree is decaying in the trunk or limbs, and is growing steadily weaker, liable at any moment to break off or break apart in any high wind, wouldn't you entrust its treatment only to men with proven scientific knowledge and real personal skill?

If *anything* is wrong with that tree—and dozens of things might be wrong, because it is a living, breathing organism—wouldn't you demand reliable experts who are trained to diagnose tree troubles? Certainly proper treatment cannot be given without correct diagnosis.

You can trust Davey Tree Surgeons with a feeling of confidence and satisfaction. They are carefully selected and reliable men. They are thoroughly trained and have real demonstrated skill. They are educated scientifically in the Davey Institute of Tree Surgery, the only school of its kind in the world. They know how to diagnose the ailments of trees. Their knowledge and skill are based upon a half century of Davey experience. They are backed by a responsible business organization.

Scientific Training. A laboratory class at the Davey Institute of Tree Surgery—using high-powered microscopes and dissecting lenses to learn the sciences relating to their work. They must know the scientific reasons for all the things that they have been trained to do skilfully

Practical Training. This is a class learning the important art of saw filing at the Davey Institute. Every man is taught to keep his tools in proper condition. Sharp tools mean good work. Practical training plus science means efficient service

your priceless trees?

Surprisingly Low Cost

In 1928, Davey Tree Surgeons served 21,608 clients from Boston to beyond Kansas City and from Canada to the Gulf. 76 per cent of these clients paid less than $100.00 each. The following table tells the story.

17,022 clients paid less than $100.00 each
2,223 paid from $100.00 to $200.00 each
1,642 paid from $200.00 to $500.00 each
721 clients paid more than $500.00 each

You can afford to employ the expert, reliable service of Davey Tree Surgeons for your trees. They will do as much work as you want—and no more. They will do their work right—they will save any tree that can be saved—they will give you professional and conscientious service. There is no charge except for working time, plus the necessary materials and expressage.

Davey service is local

Davey Tree Surgeons live and work in your vicinity. They are almost as conveniently located as your dentist or doctor or surgeon. They are not sent from Ohio for your individual work—they are trained in Ohio, but they live in your vicinity and work regularly for other nearby people.

Write or wire Kent, Ohio, for examination of your trees without cost or obligation. Permanent representatives are located in principal cities; the nearest one can serve you conveniently.

Everyone who sees Davey Tree Surgeons at work in the trees says, "They climb like squirrels." They certainly are remarkable climbers—they are trained to it. They get around in the trees with surprising agility and speed. But they use ropes—never injurious climbing spurs—to facilitate climbing, to prevent accidents, and to protect trees, wires and other property. They have diligence, speed, accuracy and a trained knowledge of their work

The Student Body of the Davey Institute of Tree Surgery, 1928-29, numbers 446 splendid young men in the Freshman, Junior and Senior classes, all selected from the proven men who have already been thoroughly trained in a practical way. The purpose of this resident school is to provide scientific knowledge and accuracy to supplement the practical skill that is given in the field training. This gives balanced education—Davey Tree Surgeons know both how and why. The Davey Institute of Tree Surgery has been in continuous operation for twenty years, the only school teaching the science of Tree Surgery. The Faculty of the Davey Institute of Tree Surgery includes 37 scientists and master Tree Surgeons

JOHN DAVEY
1846-1923
Father of Tree Surgery
Reg. U. S. Pat. Office

DAVEY TREE SURGEONS

MARTIN L. DAVEY, *President and General Manager*
THE DAVEY TREE EXPERT CO., Inc., 206 City Bank Bldg., Kent, Ohio

Chanel Scarf — all leather—
colors to match gloves and bag

Chanel Bag—typically her own—
colors to match gloves and scarf

Chanel Sport Slip-On—
six-button length

Chanel Sport Slip-On—
turn back—striped top

Chanel Street Glove—
one-button cuff model

ARIS

The Petit Ensemble/ GLOVES/ BAG/ SCARF by chanel

WITH a touch distinctly her own, Chanel, most untrammeled of all French couturiers, applies her art to the creation of the first "petit ensemble." Chanel gloves, Chanel scarf, Chanel bag—lend the final note of smartness to the modern costume.

Only the original models of glove, scarf, and bag carry the personal signature of Chanel. They will also be identified by the famous mark of Aris, known the world over for quality and style originality in gloves.

The "petit ensemble" is offered in this country exclusively by Aris and is now on view in representative shops and stores.

STEINBERGER BROS. GLOVE CORP.

J. M. CHANUT & CIE
One Park Avenue, New York

San Francisco • Chicago • Seattle • Los Angeles
Paris • Grenoble • London • Berlin

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M1009

That Sixth Sense — an eye for Color

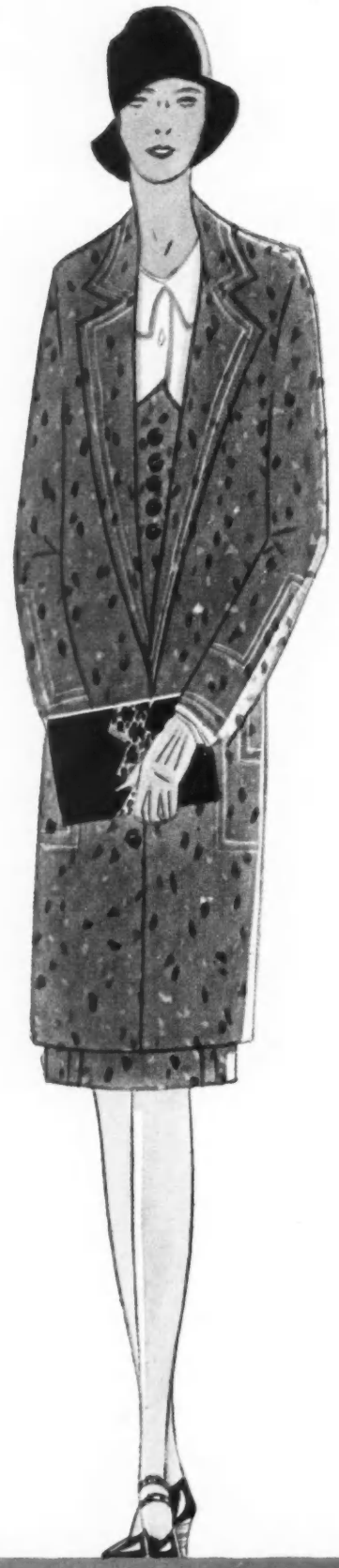
TODAY when the merest shadow of a shade makes or mars a perfect ensemble, your discerning eye will rejoice in the wealth of Humming Bird colors for your choosing. Tint for tint they reflect autumn's piquant fabrics, footwear and make-up.

Tint for tint, too, Humming Birds hold their own true tones despite sunlight and soapsuds. No false or fading note is obtruded into your symphony of color.

The shops are showing Humming Bird Full Fashioned Hosiery in an appealing variety of textures and styles. The chiffons have picot or plain hems and French heels; service weights are silk or lisle topped; a delightful mid-weight hose has an exclusive Curve Pointed Heel of most flattering line.

Humming Bird
FULL FASHIONED HOSIERY
THE SMARTNESS OF YOUTH

DAVENPORT HOSIERY MILLS, INC., Chattanooga, Tenn. . . . . New York Office: 200 Fifth Avenue



Velvetta
SUEDE CALF

AS PARIS SEES IT

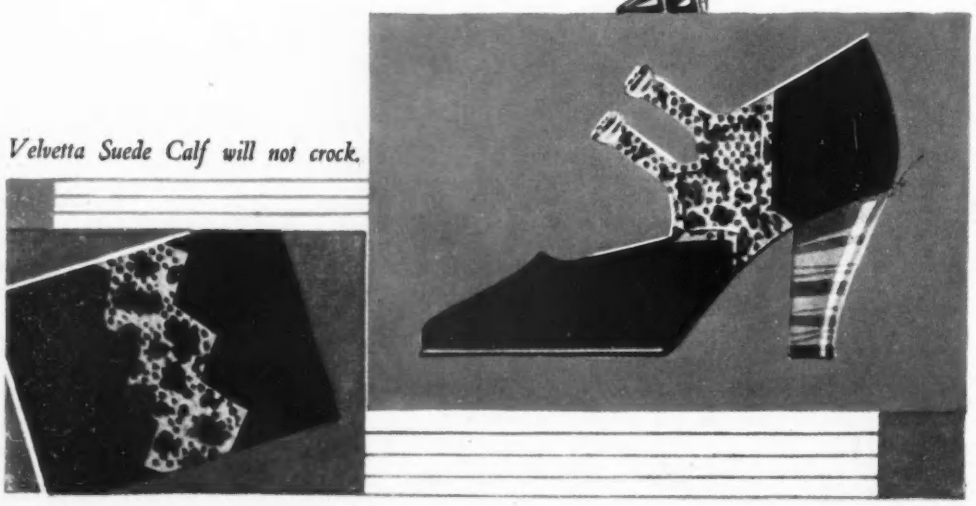
This original Marcel Rochas costume of brown and white flecked tweed — one of the smartest costumes shown at the mid-seasons—is perfectly complemented by Velvetta Suede calf in shoes, bag and belt. Velvetta Suede dominates the style picture for fine footwear because of its superior finish, better wearing qualities and because *it will not crock.*

Insist on ***Velvetta*** in your suede shoes; for then you may be sure that they are smart. Velvetta Suede calf is made especially for fine footwear.

Shoes of ***Velvetta Suede*** calf are carried by all the better retailers throughout the country. If your dealer does not show them, write us for address of nearest store.

HUNT-RANKIN LEATHER COMPANY
106 BEACH STREET, BOSTON, MASSACHUSETTS

Our new 1929 fall and winter booklet is ready. It shows up-to-the-minute costumes with shoes and bags to match. Write today for your free copy.



Velvetta Suede Calf will not crock.

Even to the seam down the back

by

ELIZABETH WEBSTER

A very important message to women on one of the most important items of the wardrobe

I have just visited the cradle of full-fashioned hosiery in America, and what a revelation it was to me who has always taken my hosiery so much for granted . . . as probably you have, too.

Here, in this plant in 1891, was made some of the first full-fashioned hosiery in this country. And ever since that time . . . for almost forty years . . . quality has been the unchanging purpose of these craftsmen workers.

That year, were imported from Europe, not only the machines to make these full-fashioned stockings, but the workmen to run them as well. And from these first few machines and this guild of twenty-five craftsmen, has grown, through that single idea of quality, a mighty industry occupying more than fifteen acres of floor space, and employing any army of craftsmen whose skill is not surpassed in all the world. Truly, here was an inspiration in sincerity!

Here, I saw the silk as it came in from abroad, saw it inspected, and saw much of it rejected because their standards are so high. Here I watched these men and women who have grown up in the most demanding apprenticeship known to hosiery manufacture anywhere. First, into the hosiery school, then through months working on full-fashioned cotton stockings, then through months on lisle, and finally, when constant skill has been achieved, on to the fashioning of stockings worthy to bear the name *Munsingwear.*

It is said that longer time is given to make one pair of Munsingwear Full-Fashinoned Silk Stockings than for any other made in America.

And how these stockings show it!

Not alone in their sheerness, their evenness, their freedom from flaws and rings . . . but they fit perfectly . . . no bagging knees, or wrinkled ankles. Even the seam down the back of the leg is smaller, and neater, with never a suggestion of a snaky twist. Perhaps that's why they look so perfect packed in their lovely boxes—so wonderful for gifts!

And the colors . . . exactly as fashion decrees . . . are so marvelously lasting!

Beautiful hosiery . . . stylish hosiery . . . in sheerest chiffons and service weights . . . that just wears and wears and washes and wears and wears!

In any hosiery you can choose your own shade and sheerness . . . *in Munsingwear Hosiery you can be sure of the quality too!*

I've stopped looking for bargains. They are really never bargains after all. I've found Munsingwear Hosiery and I know there is no better. There's a style and a price for every preference.

* * *

May we send you Elizabeth Webster's Book "Cutting Your Hosiery Budget in Two?" You'll like it immensely and so will your purse. Write

MUNSINGWEAR, MINNEAPOLIS

MUNSING Wear HOSIERY

MUNSINGWEAR HOSIERY

THE COAT FOR THE OCCASION

Chilly days are fast approaching with their call for smart new wraps. And the leading store in your community is ready to help you meet autumn with chic, new Printzess Coats for sport, for street, for dress . . . for every occasion.

Just try on a luxuriously furred Printzess dress coat or a Printzess in one of this season's distinctive rough fabrics. Whatever your type . . . or coat requirements . . . you'll be simply delighted with the suave lines, the flattering silhouette, and the perfect tailoring of Printzess garments. The latest modes of the great Parisian designers have been charmingly adapted for you.

The shorter woman is expertly fitted in a Printzess Petite. There are Printzess Travelures and Printzess-styled coats of Silverpelt or Chinchilla for travel or sport. Ask for these by name. Then look for the label. The Printz-Biederman Company, Cleveland—New York. Distinction in dress—since 1893.

PRINTZESS COATS COST LESS THAN YOU WOULD EXPECT

Printzess

PETITE · COATS · TRAVELURE

Printzess
DESIGNED AND TAILORED BY
Printz

Look for this label

TWENTY YEARS WERE NEEDED TO CREATE THESE MASTERPIECES

ENSEMBLE by KNOX

Twenty centuries could well be spent without achieving their equals

Twenty years ago, the Fromm brothers settled in a snow-swept clearing in northern Wisconsin, for the purpose of producing the finest strain of silver fox that man's intelligence, coupled with nature, could create. For twenty years they labored and experimented — to triumph finally with the full-furred, silky, perfectly marked pelts that comprise the present collection of Fromm Pedigreed Silver Foxes.

These men have the secret of breeding, raising and pelting perfect silver foxes — a secret won from the teeth of the northern gale. Theirs is the ability to share in the creation of rare treasures of furdom. Twenty years it took them to gain the heights — and in the twenty years, thousands of other fox farmers attempted to equal their achievement — and failed. For twenty centuries could well be spent without approaching the perfection that these men's skill and patience have attained. Go to your furrier — and enjoy for yourself the glory of a Fromm Pedigreed Silver Fox Scarf — the beauty born of twenty eventful years in the far north woods.

RETURN THE MEDALLION THAT IDENTIFIES YOUR SCARF TO FROMM BROS.—AND RECEIVE PEDIGREE—DESCRIBING THE SCARF YOU HAVE PURCHASED.

FROMM PEDIGREED SILVER FOXES

are the result of twenty years of scientific fox farming in northern Wisconsin. Each is a full and silky, perfectly marked, masterpiece of fur. Like all real treasures, these pelts are limited in quantity, only 7665 of them having been bred this year. Each is identified by the medallion shown—and the whole fascinating story of the twenty years of creation behind each Fromm Pedigreed Silver Fox is told in the black and silver book which will be sent to you gratis—if you request it on the coupon. Fromm Bros., Hamburg, Wis.

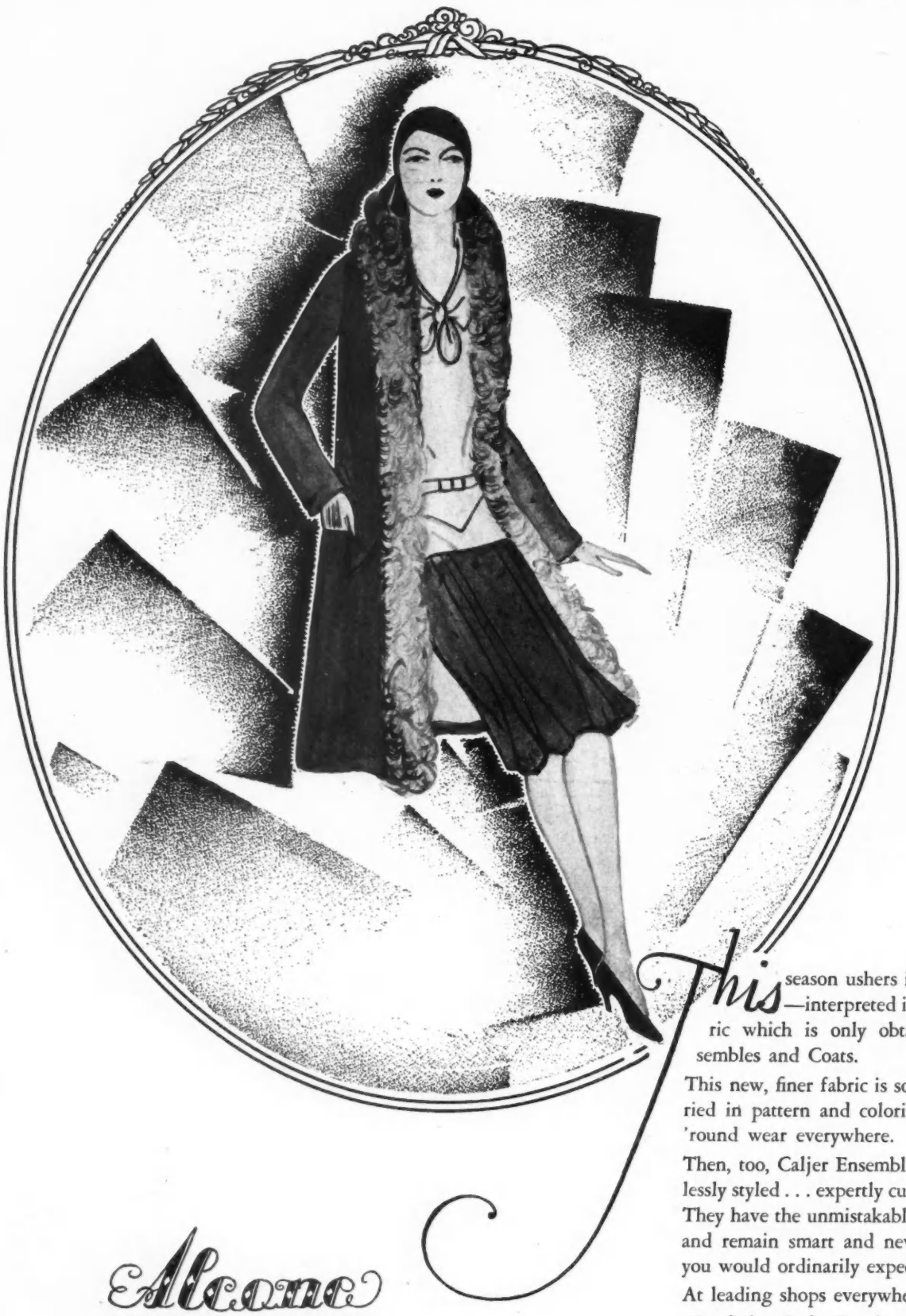
FROMM BROS. V-9-14-29
Hamburg, Wisconsin.

Gentlemen:

Send me booklet on Fromm Pedigreed Silver Foxes. This entails no obligation on my part.

Name _____

Address _____



This season ushers in the Caljer Ensemble—interpreted in a marvelous new fabric which is only obtainable in Caljer Ensembles and Coats.

This new, finer fabric is soft, light in weight, varied in pattern and coloring . . . ideal for year 'round wear everywhere.

Then, too, Caljer Ensembles and Coats are faultlessly styled . . . expertly cut . . . perfectly tailored. They have the unmistakable stamp of modishness and remain smart and new-looking longer than you would ordinarily expect.

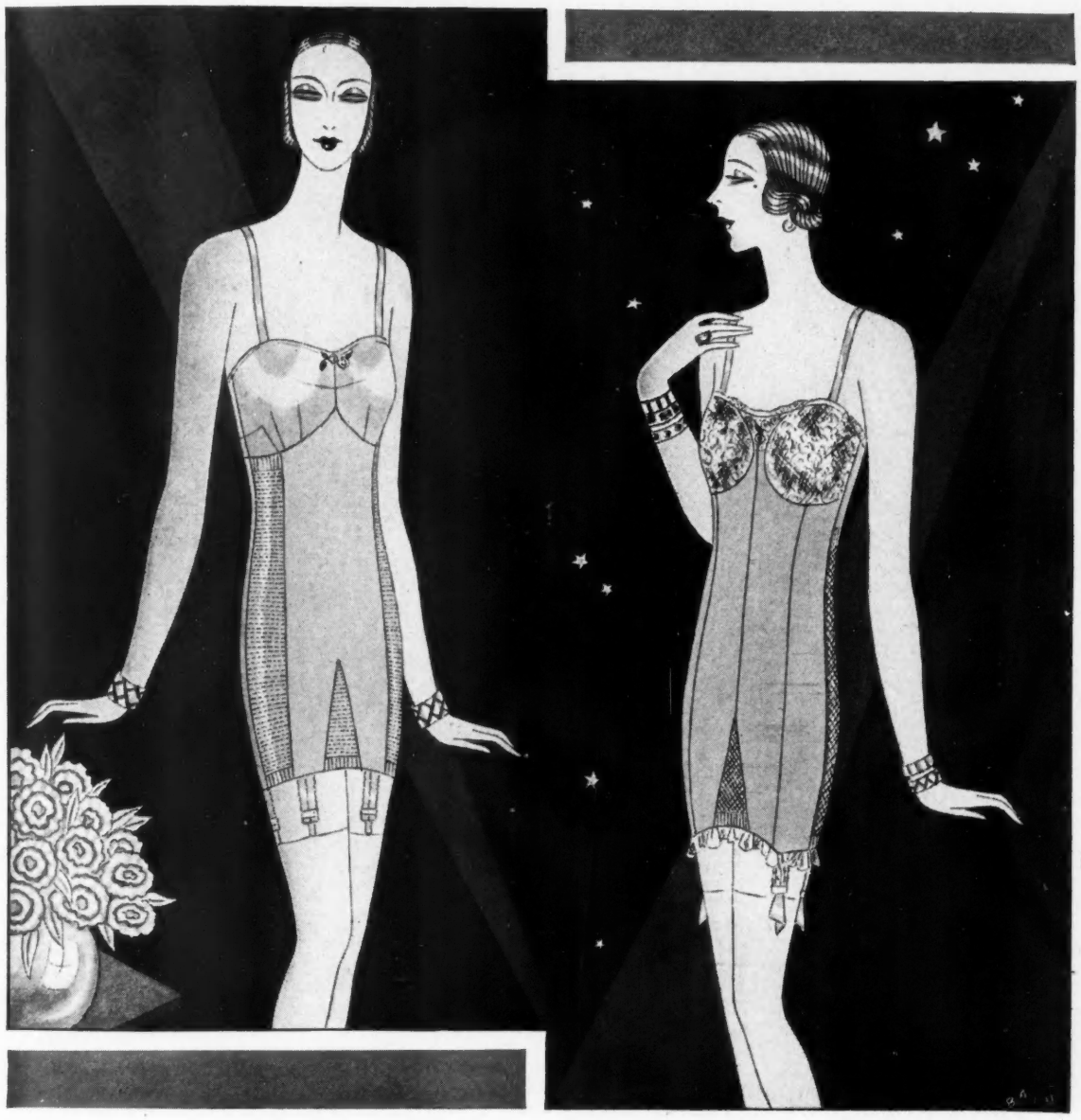
At leading shops everywhere.

(Send for Style Brochure. It is yours for the asking.)

Alcane
DESIGNERS & MAKERS
SAN FRANCISCO

CALJER COATS

and Ensembles



Inches-Off Adds Smartness to Any Costume

Accented waists and slim hip lines are easily achieved through the unusual tension of the new elastic, Inches-Off, by Modart. Figure measurements are instantly reduced, and proportions adjusted to attain that youthfully rounded slenderness which is the smartest silhouette this Fall. Yet Inches-Off is so pliable and adaptable that comfort is assured.

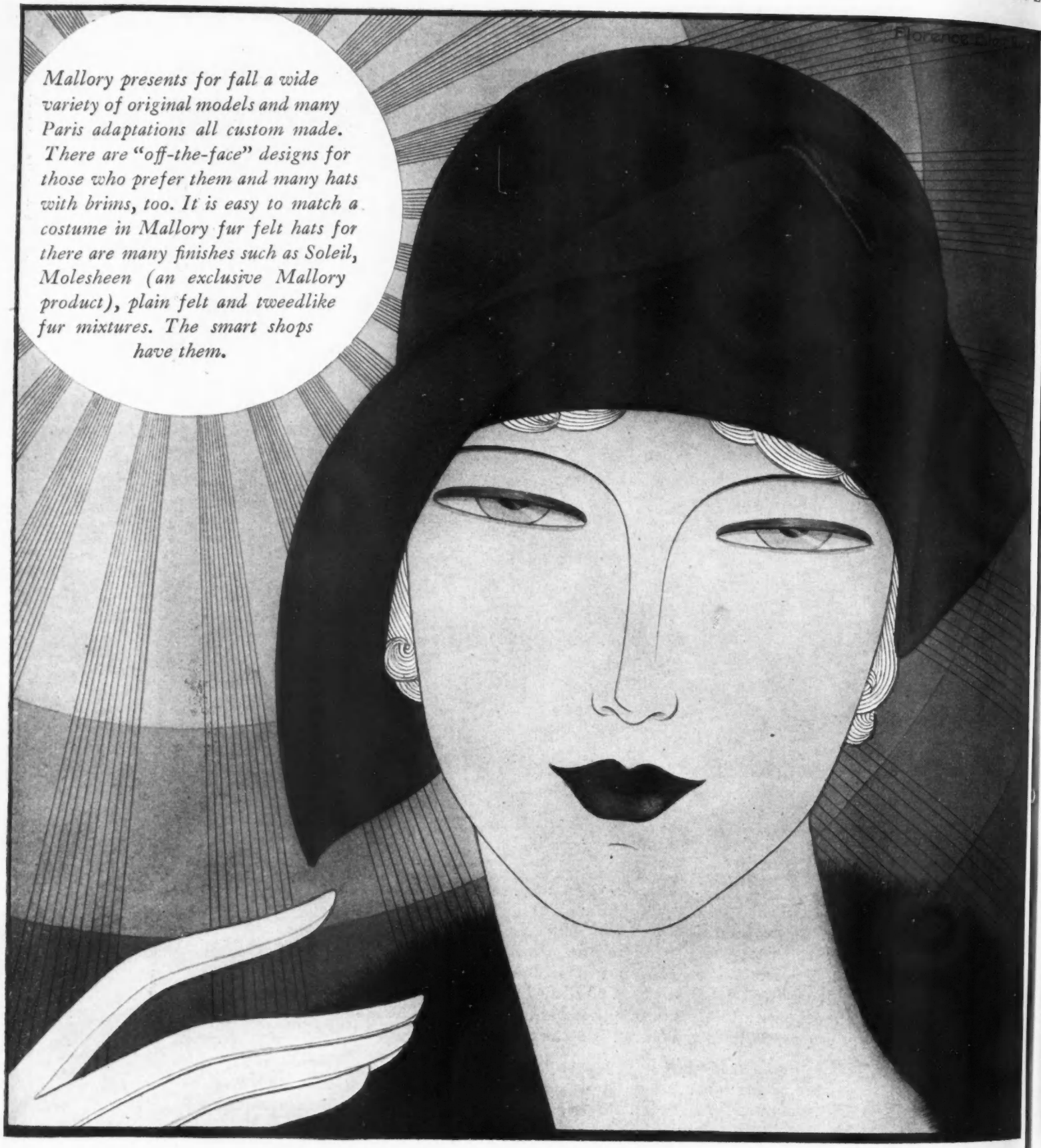
For Fall, Modart has created many new models of all types and in a fascinating variety of fabrics and elastics, so that every woman may enhance the natural attractiveness of her figure and attain those lines upon which the success of her costume depends.

MonoModart, No. 9544, is of satin tricot and Inches-Off, and is particularly successful in controlling hip development.

Combination, No. 5994, is a delightfully feminine garment of silk toile, hand-loomed elastic and fine lace in Alencon pattern.

MODART
... WHERE STYLE BEGINS

THE MODART COMPANY, SAGINAW, MICHIGAN, Division of Associated Apparel Industries, Inc.
347 Fifth Avenue, New York **140 Geary Street, San Francisco**



Mallory presents for fall a wide variety of original models and many Paris adaptations all custom made. There are "off-the-face" designs for those who prefer them and many hats with brims, too. It is easy to match a costume in Mallory fur felt hats for there are many finishes such as Soleil, Molesheen (an exclusive Mallory product), plain felt and tweedlike fur mixtures. The smart shops have them.

MALLORY

Hats of Quality since 1823

392 FIFTH AVENUE ~ NEW YORK

A New and Smarter Type of Foot-Protection

Winter storms ruin smart shoes. Old-fashioned rubbers ruin a smart appearance. What to do? ¶ Wear the new, chic Hood Raintogs. So light in weight you hardly know you have them on. Of such attractive suede-finish material that nobody else does, either. ¶ In smart shades of beige, brown and gray, to harmonize with all ensembles. ¶ Of course, they're absolutely waterproof. Wash beautifully, too, with ordinary soap and water. Raintogs are entirely different from any other storm footwear. They have been patented by the Hood Rubber Company and are sold only under the Hood trade mark. ¶ You'll find them at all the best shops.

HOOD RainTogs

Made only by
HOOD RUBBER COMPANY
Watertown, Mass.

Ekcomoor Coats

THE lure of an Ekcomoor Coat is irresistible to every woman who appreciates service as well as style distinction. Travel, town, sports, utility—no occasion is too smart, no activity too severe for an Ekcomoor. Exclusive, pure wool fabrics defy moisture, dust and wrinkles. Superb tailoring and beautifully balanced lines delight the most style-critical eye.

Just the coat you need to wear before you are ready for your winter furs. Many models to choose from—with fur or without—at your favorite store.

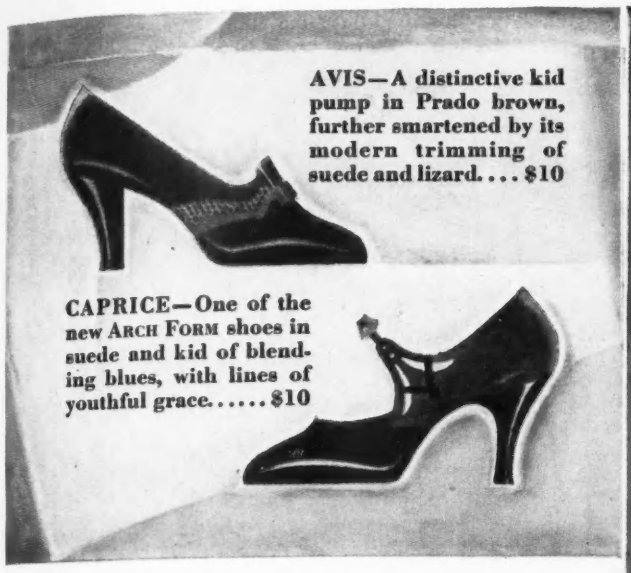
Descriptive booklet sent on request

EDWARD KRIEGER & CO., Inc., 498 Seventh Avenue, New York

Canada: Greenberg-Lewis Co.—*Montreal*

Look for this label on every genuine EKCOMOOR *Coat*

FOR ALL OCCASIONS



AVIS—A distinctive kid pump in Prado brown, further smartened by its modern trimming of suede and lizard.... $10

CAPRICE—One of the new ARCH FORM shoes in suede and kid of blending blues, with lines of youthful grace..... $10

THE WOMAN, THE GOWN, *and* THE SHOE!

ONCE upon a time all a lovely woman had to do in the quest for smartness was to harmonize her costume with her own charms. But now, Fashion demands that the shoe, too, pay homage both to the woman and to the costume that becomes her.

It must blend subtly with the whole effect. It must flatter the foot of the woman who wears it. And with this turn of Fashion has come the need for a complete shoe wardrobe, a need which Queen Quality helps you to fulfill with good taste and, above all, with practical economy.

The shop in your city allied with Queen Quality has the new shoes now. Most styles are $10,* $8.50* and $7.50; others but $6.50 and $6. All are expertly fashioned, lovely in line and not one single pair could be called extravagant.

THOMAS G. PLANT CORPORATION, BOSTON

ARCH FORM Queen Quality

*The ARCH FORM, the shoe sensation of the year—an arch shoe which looks like a pure style creation, but brings poise and comfort and ease to every foot.

Queen Quality

REG. U.S. PAT. OFF. T.G.P. CORP.

Now.. *in smart shops Finer Frocks*

Made of Skinner's Crepe Satin

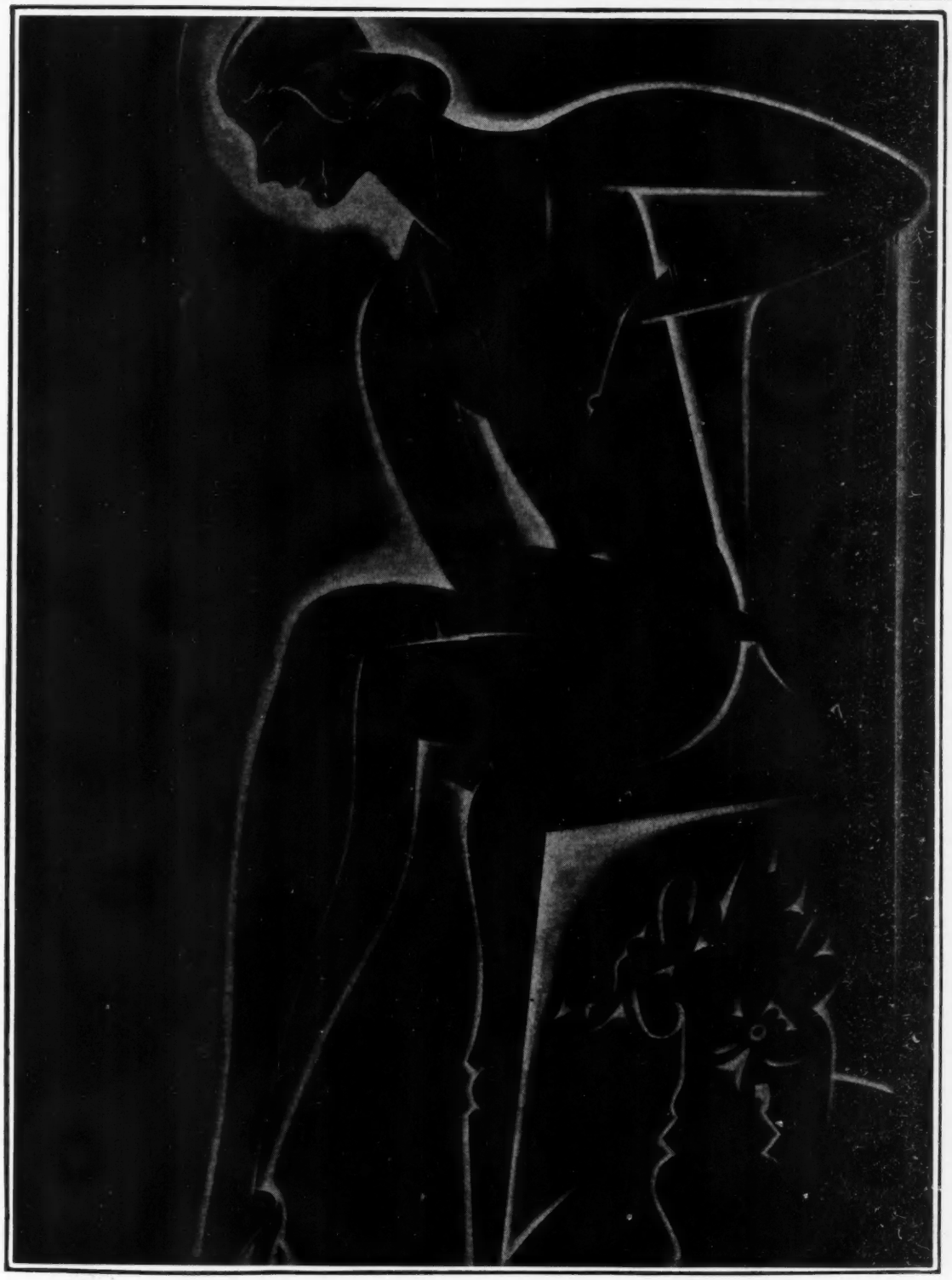
Crepe Satins by Skinner! A lovely, heavy, distinctive quality, woven for finer frocks . . . by the mills that stand supreme in silks and satins.

Exquisite evening tints or daytime shades await you. The reds of cardinals.. the purples of kings.. sportsman's green and autumn browns.. or dainty pastel pinks and blues . . all with Skinner *wearing quality.*

Dresses made of Skinner's are on display at smart shops. Identify them by the Skinner ticket or label, or "Look for the Name in the Selvage." Write and we will tell you of store near you.

WILLIAM SKINNER & SONS, *Established 1848*
New York Chicago Boston Philadelphia San Francisco
Mills: Holyoke, Mass.

''LOOK FOR THE NAME IN THE SELVAGE''



ITALIAN SILK UNDERWEAR THE BANDEAU—BANDIT INVASION*

Two such simple little things to hold so important a place in the mode.... the bandeau and the bandit. They conquered by their brevity. With only a bit of silk, artfully cut and a single hook and eye the bandeau creates the smart "uplift" contour of the mode. With bands that fit snugly and effect crisp lines the Bandit is the perfect undie for the short, straight-line costume of today. They're both made of "Italian" Silk..... the soft, clinging silk that holds its shape.... that is all pure thread silk and pure dyed.

KAYSER SILK UNDERWEAR

You may purchase Kayser Silk Products at all the better shops and at the Kayser Store, Fifth Avenue at 41st Street, opposite the Library.

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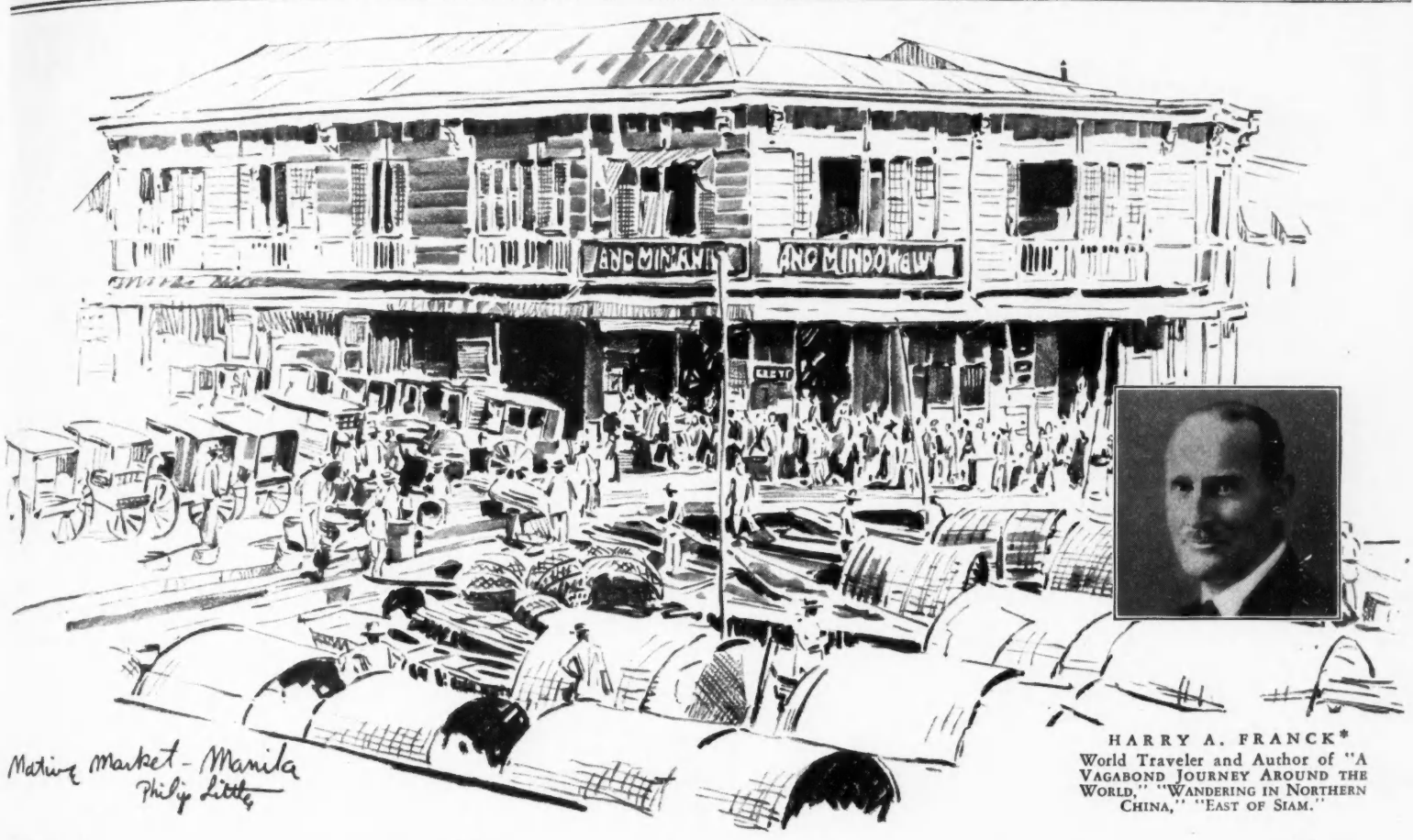
Craigleigh, Coats of Pedigreed Fame

Craigleigh, the all occasion coat for sheer beauty . . . inimitable styling . . . lovely and exclusive fabrics (that are warm without weight) will answer your coat needs for Fall.

Exclusively sold by the leading store in your city. The Newest Fashion Book Free On Request

THE HOUSE OF Craigleigh **135 West 35th St., New York City**



HARRY A. FRANCK*
World Traveler and Author of "A VAGABOND JOURNEY AROUND THE WORLD," "WANDERING IN NORTHERN CHINA," "EAST OF SIAM."

Plan at least two weeks
in that Pacific wonderland of ours

"Obviously you will be thankful for that stop-over privilege when you reach that wonderland of more than seven thousand islands under our own flag—the PHILIPPINES. Manila, with the finest harbor in the Far East . . . Manila, with its quaint old walled city, its aged Spanish cathedral, and other reminders of its former rulers—in striking contrast with the modern American city that has grown up outside the walls . . . Manila, with a third of a million inhabitants, where an afternoon drive along the famous Luneta is still evidence of social standing . . . Manila, backed by the Mariveles mountains, high up in the lap of which lies Baguio, the summer capital and watering-place of fortunate foreigners from all that part of the world.

"A marvelous view, yet merely a hint of that extensive mountain system which, in a succession of volcanic ranges, makes the entire group and many islands beyond scenic fairylands. Nor is Manila itself anything at all compared with what our Far Eastern islands have to offer the leisurely and discriminating traveler. . . .

"One hundred and fourteen thousand square miles of American soil, extending 1152 miles from north to south and 682 miles wide, with a score of magnificent harbors, a coast-line greater than that of the United States . . . soil how marvelously broken up and flung far and wide and teeming with natural beauty . . . Twelve million people of American rights, scattered through a veritable fairyland of little worlds-in-themselves . . . Tagalo and Viscayan people on Lubang island, the brave, if dog-eating, Igorrotes of Luzon, where the adventurous traveler will wish to shoot the Pagsanjan River rapids . . . Mindanao, the huge island of the south, with Zamboango, capable of driving the most commonplace traveler into poetry . . . the archipelago where the Sultan of Sulu still reigns within his capital of Jolo, harem and all, though withal under close American supervision, where cocks and bulls and carabao are pitted against one another . . . or the sports of the Moros, stag hunting, shark fishing, bull baiting, and dances incomparable for their savage abandon . . . Cuyo, famed for its fishing by torchlight . . . Cebu, Boho, Linapakan—the very names are suggestive of the poetic mingling of sea and forest, mountain and jungle, and of the strange, sometimes savage, customs that make our eastern archipelago something worth going far to see."

Harry A. Franck*

"Go-as-you-please" tours Round the World under this unique plan. The only way really to see what you want to see at your own option. Stop where you wish. Continue when you choose. Your ticket permits two years for the complete trip. Your fare, including meals and accommodations aboard ship, as low as $1250 Round the World.

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Fortnightly sailing from Boston and New York via Havana and Panama to California and Round the World.

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Palatial Liners, they are broad of beam, steady and comfortable. Spacious decks. Luxurious public rooms. A swimming pool. All cabins are amidships. They are all outside rooms with beds, not berths. A cuisine famous among world travelers.

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Constance Hotel & Apartments. A new fireproof European Plan Hotel of distinction. Conveniently located. Reasonable rates.

Huntington Hotel and Bungalows. Open all the year. One of America's finest resort hotels, overlooking the San Gabriel Valley. A Linnard Hotel.

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El Encanto Hotel. California's most delightful hotel and bungalows. On the Riviera overlooking sea and mountains. Excellent cuisine. Golf. Riding.

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Brook Forest Inn. A Swiss Chalet in the Rockies, open all year, altitude 8,000 ft. Riding horses. Edwin F. Welz, Manager.

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Church-Wall Tea House. Church St. at Wall. An entire house of tearooms; dainty atmosphere, marvelous food. Boxwood Manor, Old Lyme, Management.

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Boxwood Manor. Among the birds and flowers. Entirely modern, refreshing, summer tourist house with farm. Bathing lodge on ocean.

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The Elton. Fireproof. Most attractive hotel in New England. Send for Graphic Map. "The Air Line" shortest, fastest route between N. Y. & Boston.

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Bethel Inn. Noted for its individuality and perfect appointments. The rates are reasonable. Nine-hole golf course on our own grounds.

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Hotel Puritan. On beautiful Commonwealth Avenue. Furnishings and comforts of a luxurious private home with hotel service of the highest type.

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Hotel Aspinwall. In the Berkshires. Beautiful setting. Appealing to a refined clientele. Golf, tennis, motion pictures, dancing, orchestra. June 15 to Oct. 15.

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Hotel Coronado. Smartly near the centre of things. Distinguished St. Louis visitors almost invariably choose this famous hotel. Four noted restaurants.

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The Mount Washington. Open July to October. The Mount Pleasant. Open June to late September. Two golf courses. C. J. Root, Manager.

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The Hanover Inn. At Dartmouth College. 100 rooms, 60 baths, elevator. New fireproof addition. Excels in all outdoor sports.

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The Mark Twain. Elmira's new Million Dollar hotel. Every modern convenience. 200 rooms each with bath. Garage in connection.

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The Benjamin Franklin. Philadelphia's most popular hotel. 1,200 rooms, with bath. 3 restaurants. Garage. Horace Leland Wiggins, Mgr. Dir.

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Splendide Hotel. The newest, replete with modern improvements. Near the Station, in a quiet environment. Renowned Restaurant.

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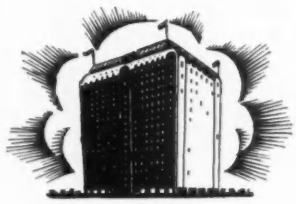

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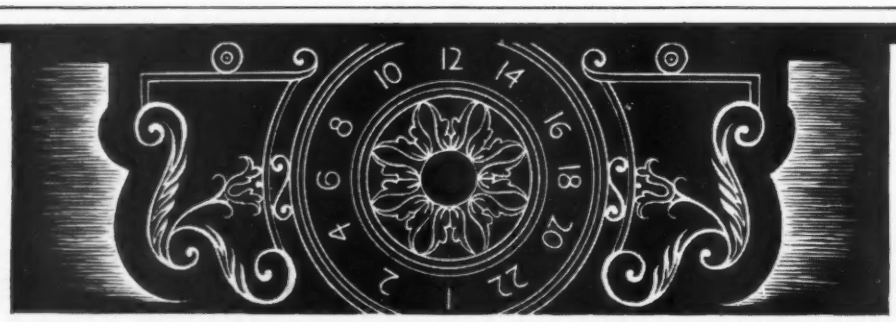

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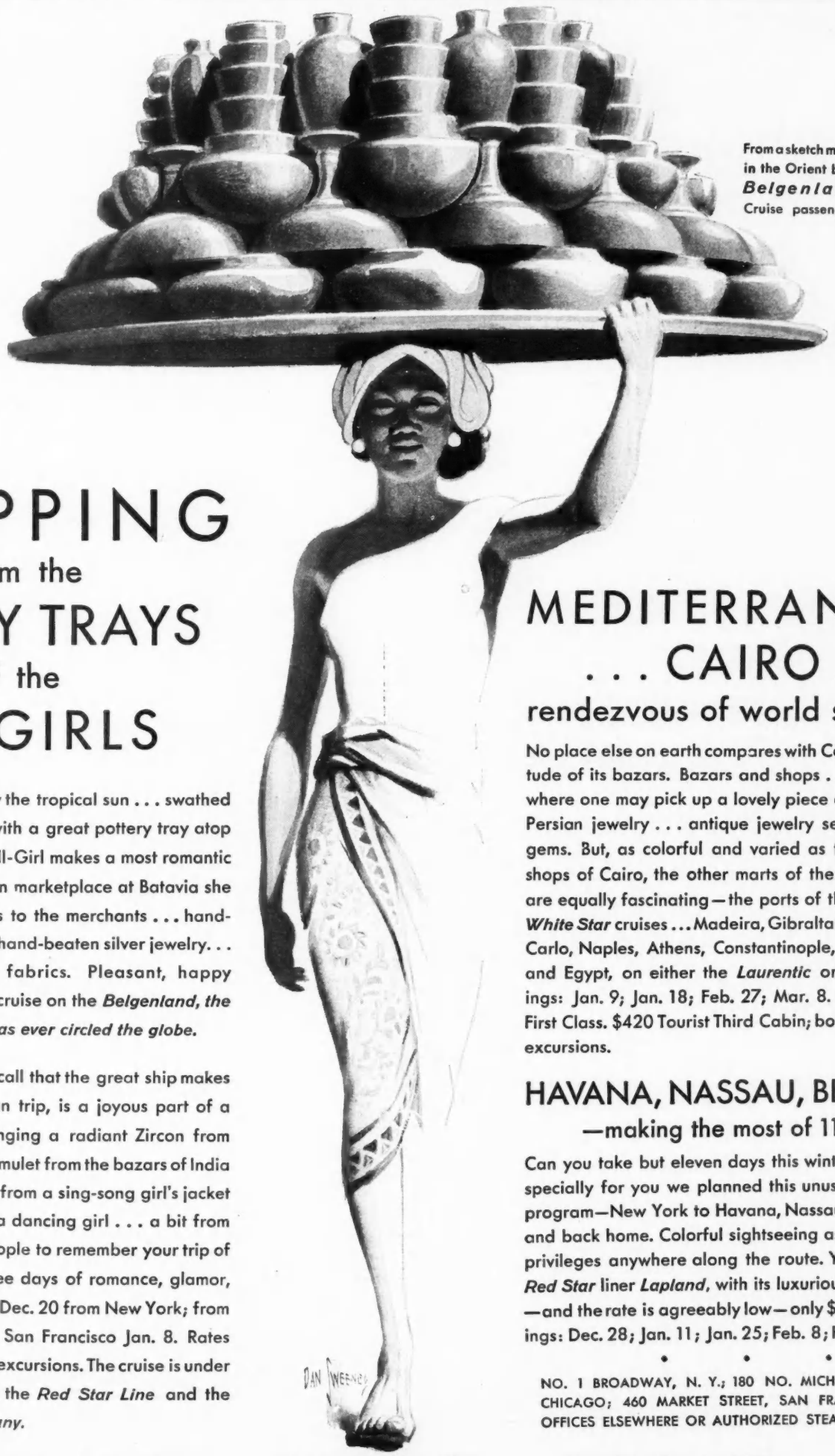

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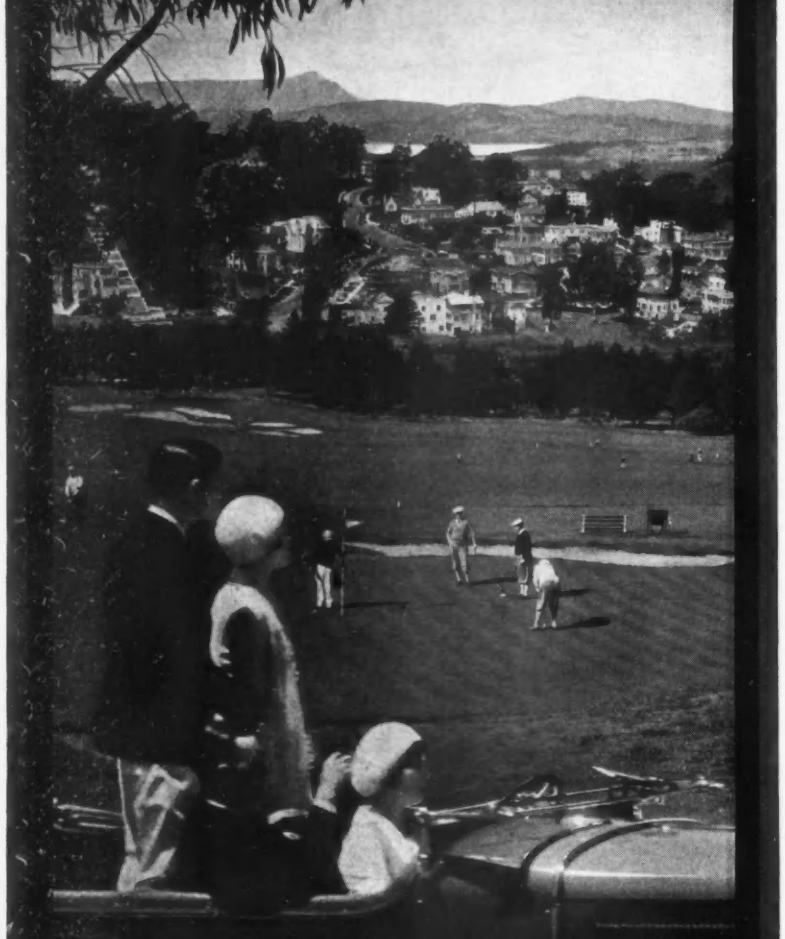

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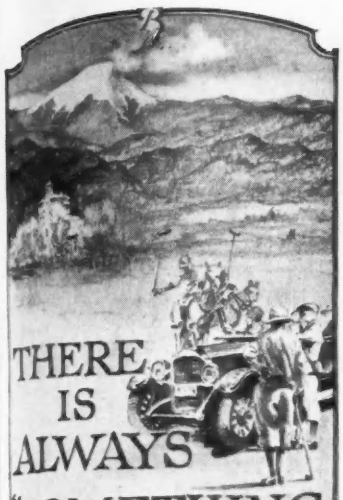

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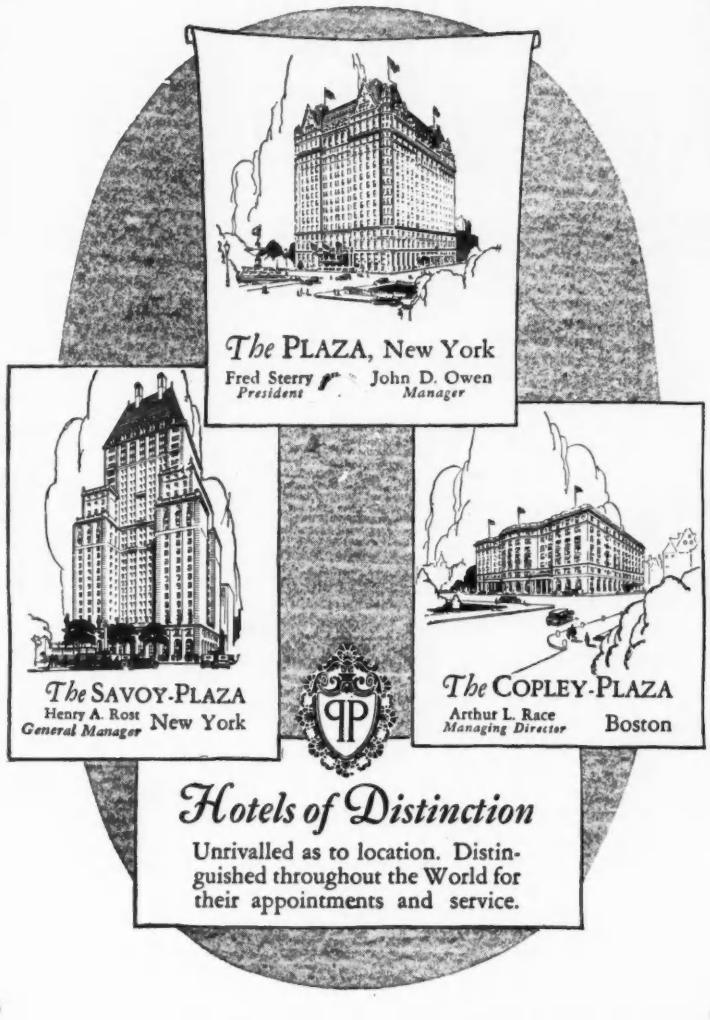
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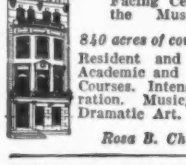

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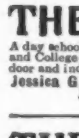

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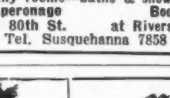

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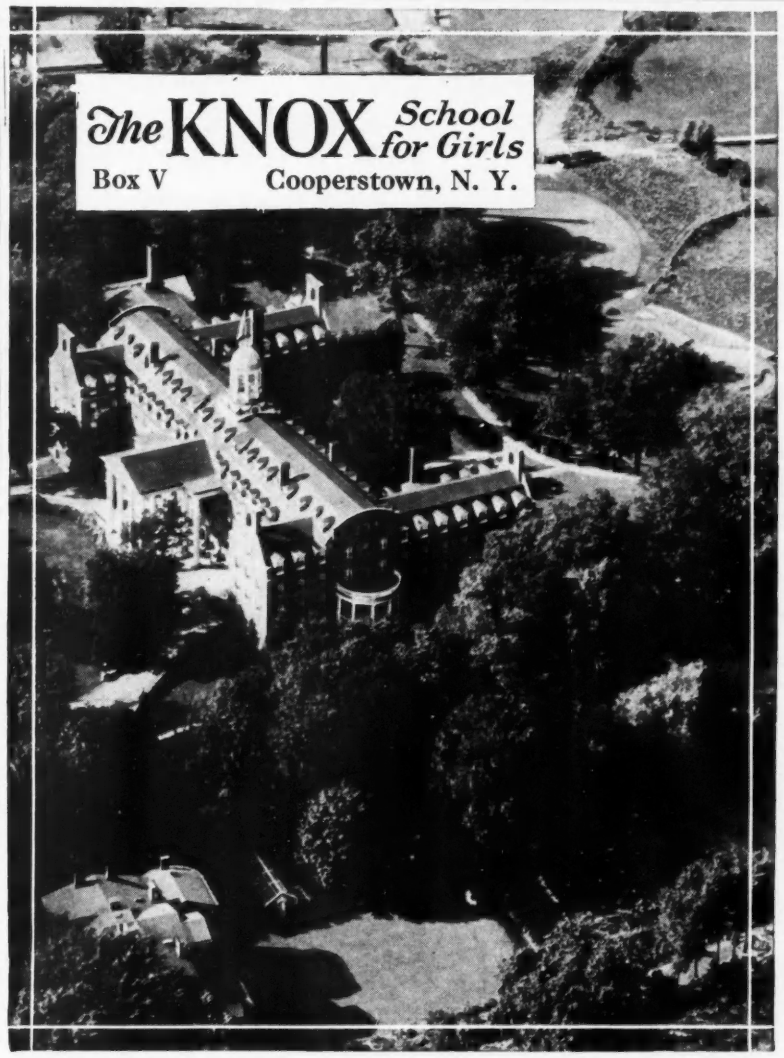

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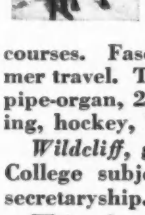

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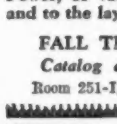

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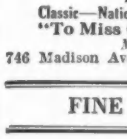

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SOCIETY

Births

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Ball—On August 5, to Mr. and Mrs. Alwyn Ball, third, (Ethel O'Donohue), a daughter.

Barnewall—On July 30, to Mr. and Mrs. William Hall Barnewall (Florence Kimbley), a daughter.

Cushman—On July 28, to Mr. and Mrs. L. Arthur Cushman, junior, (Martha Allen), a son, L. Arthur Cushman, third.

Fenner—On August 12, to Mr. and Mrs. Ward W. Fenner (Mavis Kydd), a son.

Heminway—On July 26, to Mr. and Mrs. J. Callender Heminway (Helen Greene), a daughter.

Leslie—On August 3, to Mr. and Mrs. Warren Leslie (Jane Scales), a daughter.

Maddox—On July 30, to Mr. and Mrs. William J. Maddox (Isabel Bevans), a daughter.

Sherman—On July 30, to Mr. and Mrs. Orrin Wesley Sherman (Cynthia Evelyne MacVeagh), a daughter.

Sparrow—On July 28, to Mr. and Mrs. Edward Grant Sparrow (Catherine D. Groth), a son.

Spencer—On August 13, to Mr. and Mrs. Lorillard Spencer (Katherine Force), a son.

Thompson—On August 13, to Mr. and Mrs. Lewis S. Thompson, junior, (Elisabeth Watson), a daughter.

Wickersham—On July 29, to Mr. and Mrs. James H. Wickersham (Bertha Tilney), a son.

BOSTON

Colt—On August 1, to Mr. and Mrs. Charles C. Colt (Amy Lee), a son.

Eckert—On June 26, to Mr. and Mrs. Robert P. Eckert, junior, (Olga Frothingham), a son, Robert, third.

PHILADELPHIA

Dearden—On July 17, to Mr. and Mrs. Edward Chapin Dearden, junior, (Alice Fox), a son.

Greer—On July 27, to Mr. and Mrs. Robson Lineaweaver Greer (Edith Traub), a daughter.

Welsh—On July 31, to Mr. and Mrs. Stanley Alexander Welsh (Katharine Coffin), a son.

PITTSBURGH

Bradley—On July 25, to Mr. and Mrs. William M. Bradley (Elizabeth McNichol), a daughter.

Engagements

NEW YORK

Barrington-Boardman—Miss Virginia Barrington, daughter of Doctor Richard L. Barrington, to Mr. Bradford Boardman, son of Judge William B. Boardman and Mrs. Boardman.

Engagements—Continued

Blackwell-Thompson—Miss Suzanne W. Blackwell, daughter of Mr. and Mrs. Henry Clayton Blackwell, to Mr. John Wallace Thompson, junior, son of Mr. and Mrs. John Wallace Thompson.

Bonnyman-McKeon—Miss Margot Bonnyman, daughter of Mr. and Mrs. Alexander Bonnyman, of Knoxville, Tennessee, to Mr. Robert Manning McKeon, son of Mrs. Robert J. McKeon.

Day-French—Miss Pauline Pope Day, daughter of Mr. and Mrs. Joseph P. Day, to Mr. Arthur E. French, of Winchester, Massachusetts.

Dodge-Pratt—Miss Pauline D. Dodge, daughter of Mr. and Mrs. Marshall J. Dodge, to Mr. Frederick S. Pratt, son of Mr. and Mrs. Herbert L. Pratt.

Eliot-Hawkins—Miss Evelyn Byrd Eliot, daughter of Mr. and Mrs. Ellsworth Eliot, to Mr. Dexter Clarkson Hawkins, son of Mrs. Eugene D. Hawkins.

Greenough-Noble—Miss Jane Ashley Greenough, daughter of Mr. and Mrs. William B. Greenough, of Providence, Rhode Island, to Mr. Liston Noble, son of Mr. and Mrs. Herbert Noble.

Mason-Brown—Miss Doris Haines Mason, daughter of Mr. and Mrs. Walter Mason, to Mr. Arthur Webb Brown, son of Mr. and Mrs. Lorenzo J. Brown.

Mather-Wilmerding—Miss Jane Mather, daughter of Mrs. Sydney Mather, to Mr. Lucius Wilmerding, junior.

Mitchell-Johnson—Miss Helen Cunningham Mitchell, daughter of Mr. and Mrs. C. Stanley Mitchell, to Mr. Berkeley Daniels Johnson, son of Mr. and Mrs. Arthur C. Johnson.

Selby-Meloy—Miss Esther Isabel Selby, daughter of Mr. and Mrs. William Edward Selby, to Mr. William Taggart Meloy, son of Mrs. John Young Meloy, of Chicago, Illinois.

Sherman-Grant—Mrs. Winchester Sherman, daughter of Mrs. Tarleton Winchester, to Mr. Alan Grant, son of the late Admiral Sir Lowther Grant and Lady Grant, of West Malling, Kent, England.

BALTIMORE

Boyles-Hiss—Miss Winifred Boyles, daughter of Mrs. John Boyles, to Mr. George R. A. Hiss, fourth, son of Mrs. George R. A. Hiss.

BOSTON

Amory-Smith—Miss Katharine Amory, daughter of Mr. and Mrs. Copley Amory, to Lieutenant Douglas B. Smith.

Baldwin-Wells—Miss Virginia Baldwin, daughter of Doctor William Dwight Baldwin and Mrs. Baldwin, to Mr. Wellington Wells, junior.

Davidson-Lane—Miss Elizabeth Davidson, daughter of Mr. and Mrs. William James Davidson, to Mr. Jay Alexander Lane, junior, son of Mr. and Mrs. Jay A. Lane.

Gardiner-Schmidt—Miss Rosamond Gardiner, daughter of Mr. and Mrs. J. Pennington Gardiner, to Ensign John William Schmidt.

(Continued on page 68)

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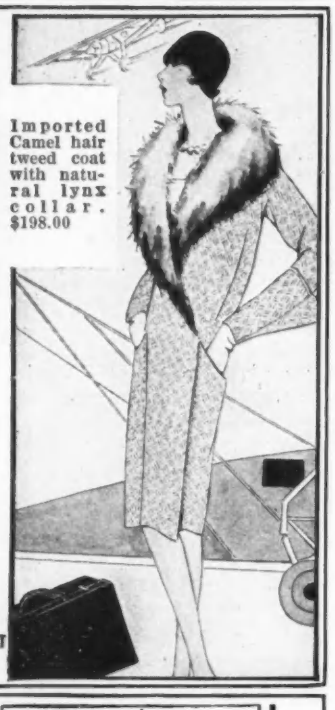

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SOCIETY

(Continued from page 67)

Engagements—Continued

Hardy-Harkness—Miss Alison Hardy, daughter of Mr. and Mrs. C. Ashley Hardy, to Mr. Robert Bruce Harkness, junior.

Holt-Macomber—Miss Frances Holt, daughter of Mr. and Mrs. Francis Peabody Holt, to Mr. George Burnham Macomber, son of Mrs. George R. Macomber.

Hopkins-Damon—Miss Christine S. Hopkins, daughter of Mr. and Mrs. Judson Gilbert Hopkins, to Mr. Sherman Damon.

Johnson-Slanker—Miss Eva Virginia Johnson, daughter of Mr. and Mrs. Joshua F. Johnson, to Mr. Harold Edward Slanker, of Washington, D. C.

Keith-Campbell—Miss Dorothy Sherman Keith, daughter of Mrs. Simeon Curtis Keith, to Mr. Paul Jones Campbell, son of Mr. and Mrs. Parker Campbell.

PHILADELPHIA

Blackwell-Thompson—Miss Susanne Weart Blackwell, daughter of Mr. and Mrs. Henry Clayton Blackwell, to Mr. John Wallace Thompson, junior, son of Mr. and Mrs. John Wallace Thompson.

Brown-Wells—Miss Helen Margery Brown, daughter of Mrs. Howard H. Brown, to Mr. Harold B. Wells, junior, son of Judge Harold B. Wells, and Mrs. Wells.

Christman-Shaw—Miss Elizabeth Abott Christman, daughter of Mr. and Mrs. Howard S. Christman, to Mr. Walter B. Shaw, of Germantown, Pennsylvania.

Gillespie-Porter—Miss Alberta Elizabeth Mary Gillespie, daughter of Mr. and Mrs. George Cuthbert Gillespie, to Mr. Lewis Morgan Porter.

Moore-Jolly—Miss Virginia Squires Moore, daughter of Mr. and Mrs. George A. Moore, to Mr. Philander Chase Jolly, son of Mr. and Mrs. Frederick R. Jolly.

Scattergood-Chalmers—Miss Elizabeth Cope Scattergood, daughter of Mr. and Mrs. Alfred G. Scattergood, of Germantown, Pennsylvania, to Mr. Andrew Burns Chalmers, son of Mrs. Andrew Burns Chalmers, of Framingham, Massachusetts.

Smythe-Graham—Miss Bertha Fairchild Smythe, daughter of Mrs. J. L. Nevill Smythe, to Mr. Frederic W. Graham, junior, son of Mr. and Mrs. Frederic W. Graham.

Watson-Baldwin—Miss Jean Watson, daughter of Mr. Thomas G. Watson, to Doctor S. Raymond Baldwin, son of Mr. and Mrs. John Rush Baldwin.

SAINT LOUIS

Baker-Strong—Miss Beverly Baker, daughter of Mrs. Walter L. Russell, to Mr. Edgar Hugh Strong, junior, of London, England.

Hunter-Kramer—Miss Irene Hunter, daughter of Mr. and Mrs. Lee Hunter, to Doctor Frederick A. Kramer, son of Mr. and Mrs. Harold W. Kramer.

Peabody-McGregor—Miss Dorothy Yvonne Peabody, daughter of Mr. and Mrs. E. W. Peabody, to Mr. George Albert McGregor, junior, son of Mr. and Mrs. George A. McGregor.

Sutor-Perkins—Miss Kathryn C. Sutor, daughter of Mr. and Mrs. Donald McDonald Sutor, to Doctor George Thomas Perkins, son of Doctor R. O. Perkins and Mrs. Perkins.

WASHINGTON

Lodge-de Streel—Miss Helena Lodge, daughter of Mrs. George Cabot Lodge, to Mr. Edouard de Streel, of Brussels, Belgium.

Weddings

NEW YORK

Barry-Brown—On August 31, Mr. Herbert Barry, junior, son of Mr. and Mrs. Herbert Barry, and Miss Lucy Manning Brown, daughter of Mr. and Mrs. Archibald M. Brown.

Weddings—Continued

Blatchford-Bliss—On August 14, Mr. Charles Hammond Blatchford, junior, of Portland, Maine, and Miss Virginia Monroe Bliss, daughter of Mr. and Mrs. Sylvester Strong Bliss.

Brothers-Griffen—In August, Mr. Ernest Lynwood Brothers, of New York and London, and Miss Frances Griffen, daughter of Mr. and Mrs. Arthur Wilder Griffen.

Chapman-Ives—On August 20, Mr. Alger Baldwin Chapman, son of Mr. and Mrs. Hannibal Hamlin Chapman, and Miss Elizabeth Ives, daughter of Mrs. Howard Rollin Ives.

Cowdin-Abbott—On August 7, Mr. J. Cheever Cowdin and Mrs. McCutcheon Abbott, daughter of Mr. Robert McCutcheon.

Curtin-Hannah—On August 1, Mr. James C. Curtin, son of Mr. and Mrs. J. Clark Curtin, and Miss Junia M. Hannah, daughter of Mr. and Mrs. Samuel Dudley Hannah.

Dehn-Ivins—On August 15, in Paris, Mr. Martin Dehn and Miss Edith Ivins, daughter of the late Augustus Howard Ivins.

Dodge-Booth—In August, Mr. Philip Lyndon Dodge and Mrs. W. Vernon Booth, junior, daughter of Mr. and Mrs. David F. Forgan.

Dodge-Sherman—On August 3, Colonel John Bigelow Dodge and Mrs. Minerva Arrington Sherman.

Douglas-Cronkhite—On July 9, Mr. Walter C. Douglas, son of Mrs. John F. Douglas, and Mrs. Clarke Cronkhite, daughter of Mr. and Mrs. Audley Clarke.

Fitzgerald-Chatillon—On July 20, Mr. Philip J. Fitzgerald, of Boston, Massachusetts, and Miss Hortense Chatillon, daughter of Mr. and Mrs. George E. Chatillon.

Freake-Green—On July 8, Mr. Charles Arland Maitland Freake, son of Sir Frederick Freake and Lady Freake, and Miss Claire M. Green, daughter of Mr. Harry T. S. Green.

Hardy-Walton—On July 26, in Grace Episcopal Church, Mr. Gelston Hardy, son of Mrs. Thornton Shelburne Hardy, and Miss Barbara Bonestell Walton, daughter of Mr. and Mrs. Stanley V. Walton.

Howe-Norton—On July 27, Mr. Gordon Saltonstall Howe, son of Mrs. Gurdon Saltonstall Howe, and Miss Ethel King Norton, daughter of Mr. and Mrs. Skeffington Sanxay Norton.

Kimball-Goodhue—On July 25, Mr. H. Ingalls Kimball and Mrs. Bertram Grosvenor Goodhue.

Kinloch-Dalziel—On September 10, in Saint Thomas's Church, Mr. Alexander Davenport Kinloch, son of Brigadier-General Sir David Kinloch and Lady Kinloch, and Miss Alexandra Dalziel, daughter of Mr. Frederick Y. Dalziel.

Kitchin-Hardy—On August 5, Mr. Henry S. Kitchin, son of Mr. and Mrs. J. W. Kitchin, of Horley, Surrey, England, and Miss Evelyn Hardy, daughter of Mrs. Thornton S. Hardy.

Lee McClellan—On August 17, Mr. Cuthbert Lee, son of Doctor John Clarence Lee and Mrs. Lee, and Miss Josephine McClellan, daughter of the late General John McClellan and Mrs. McClellan.

MacDonald-Manning—On July 30, Mr. Charles La Vaque MacDonald, son of Mr. and Mrs. Charles F. MacDonald, and Miss Julia M. Manning, daughter of Doctor Joseph S. Manning and Mrs. Manning.

Mangles-Young—On August 2, Mr. H. Clay Mangles, son of Mrs. Harry V. Babcock, and Miss Helen Maxine Gould Young, daughter of Mr. and Mrs. V. Hall Pease Young.

Poole-Chappel—On July 25, Mr. Amos Poole and Mrs. Pettibone Chappel, daughter of Mr. and Mrs. Frank G. Pettibone.

Richards-Burns—On July 18, Mr. Eugene Lamb Richards, third, son of Mrs. Eugene Lamb Richards, and Miss Katharine Burns, daughter of Mr. and Mrs. Thomas Raymond Burns.

(Continued on page 69)

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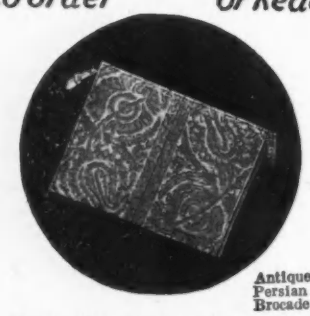

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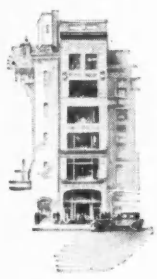

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SOCIETY

(Continued from page 68)

Weddings—Continued

Sheehan-Stokes—On August 22, Mr. Charles V. Sheehan and Miss Margaret Stokes, daughter of Mr. and Mrs. Nicholas L. Stokes.

Smith-Porter—On September 6, Lieutenant Perry McCoy Smith and Miss Mary Emily Porter, daughter of Mrs. George W. Porter.

Stephen-Woodbury—On August 21, Mr. James Davidson Stephen, son of Mr. William Stephen, and Miss Margaret Louise Woodbury, daughter of Mr. and Mrs. William Blanchard Woodbury.

Stone-Fleming—On August 3, Mr. Ralph E. Stone, son of Mr. F. Condit Stone, and Miss Elizabeth Fleming, daughter of Mr. Henry Stuart Fleming.

Taylor-Birch—On August 10, Mr. Prescott Richardson Taylor, son of Mrs. Sylvester Howe Taylor, and Miss Elizabeth Cleveland Birch, daughter of Mr. and Mrs. John Harvey Birch.

Welton-Whitley—On July 29, Doctor Walter Frederick Welton and Miss Dorothy Norton Whitley, daughter of Mrs. Norton David Whitley.

Whitehead-Hunt—On August 10, Mr. Charles P. Whitehead, of Kent, England, and Miss Louise Hunt, daughter of Mr. and Mrs. John Cummings Hunt, of Milton, Massachusetts.

BALTIMORE

Ford-Miller—On August 7, Mr. Hugh Ritchie Ford, son of Mr. and Mrs. J. Rogers Ford, of Petersburg, Virginia, and Miss Eva Carter Miller, daughter of Mr. and Mrs. Daniel B. Miller.

Houston-Saunders—On August 24, Mr. George Cochran Houston, son of Mr. and Mrs. David Houston, and Miss Mary Bullard Saunders, daughter of Mrs. Joseph Henry Saunders.

Wagner-Bealmear—On July 10, Mr. Frank Webster Wagner and Miss Mabel A. Bealmear, daughter of Mrs. Samuel Bealmear.

BOSTON

Ayres-Mauldin—On August 24, Mr. Ward Ayres, son of Mr. and Mrs. Samuel L. Ayres, and Miss Eleanor Mauldin.

Harding-Warren—On August 2, Mr. Lyman Curtis Harding, son of Mr. and Mrs. Walter H. Harding, of Framingham, Massachusetts, and Miss Frances A. Warren, daughter of Mrs. Prescott Warren.

Hoge-Aldrich—On August 3, Mr. Wallace Hoge, son of Mrs. James B. Hoge, and Miss Martha Louise Aldrich, daughter of Mr. and Mrs. Stuart M. Aldrich.

Weddings—Continued

Hopkins-Sims—On September 7, Mr. Herbert Holbrook Hopkins and Miss Margaret Hitchcock Sims, daughter of Rear-Admiral William S. Sims and Mrs. Sims.

Long-Warner—On July 26, Mr Edward Scoley Long and Miss Mary Moore Warner, daughter of Mr. and Mrs. Harvey M. Warner.

Manasse-Brooks—On July 25, Mr. Maurice M. Manasse and Miss Beatrice Brooks, daughter of Mr. and Mrs. Charles J. Brooks.

Pratt-Reynolds—On July 24, Mr. Henry Nickerson Pratt, son of Mr. and Mrs. Frederick Sanford Pratt, and Miss Charlotte Reynolds, daughter of Doctor Harry Badger Reynolds and Mrs. Reynolds.

Rice-Stanton—On July 13, Mr. Theodore Holton Rice, son of Mrs. William M. Rice, and Miss Elizabeth Stanton, daughter of Mr. and Mrs. James E. Stanton, junior.

Towle-Kidder—On August 10, Mr. Edward Thurston Towle, son of Doctor Bernard L. Towle and Mrs. Towle, of Providence, Rhode Island, and Miss Caroline Kidder, daughter of Mr. and Mrs. Arthur Kidder.

Warren-Mathews—On July 19, Mr. Francis E. S. Warren, son of Mrs. Prescott Warren, and Miss Elizabeth Fitzhugh Mathews, daughter of Mr. and Mrs. George W. Mathews, of Dedham, Massachusetts.

CLEVELAND

Brewer-Nobles—On August 14, Mr. W. S. Brewer and Miss Mary E. Nobles, daughter of the late Doctor Newman T. B. Nobles.

Mueller-Fuller—On September 5, Mr. Ralph Scott Mueller, junior, son of Mr. and Mrs. Ralph Scott Mueller, and Miss Lois Fuller, daughter of Mr. and Mrs. Ralph L. Fuller.

Perkins-Allen—On August 30, Mr. Jack F. Perkins, son of Mr. and Mrs. John W. Perkins, and Miss Lois Allen, daughter of Mr. and Mrs. George I. Allen.

Sturges-Warner—On August 31, Mr. Hale Sturges, son of Mrs. George Ironside, and Miss Elizabeth Fay Warner, daughter of Mr. and Mrs. Hoyt L. Warner.

Thomas-Williams—On September 7, Mr. Andrew Thomas, son of Judge David Thomas and Mrs. Thomas, and Miss Hilda Williams, daughter of Mr. and Mrs. Edward M. Williams.

Wagley-Raible—On September 12, Mr. Ernest Wagley and Miss Mary Elizabeth Raible, daughter of Mr. and Mrs. John Robert Raible.

(Continued on page 70)

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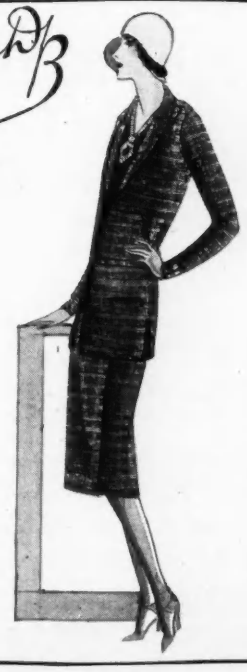

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SOCIETY

(Continued from page 69)

Weddings—Continued

DETROIT

Burlingame-Wessels—On August 28, Mr. William Holten Burlingame, junior, son of Mr. and Mrs. William Holten Burlingame, of Ann Arbor, Michigan, and Miss Alice Louise Wessels, daughter of Mr. and Mrs. Ray Charles Wessels.

Dodds-McGregor—On August 20, Mr. John Allison Dodds, son of Mr. and Mrs. William L. Dodds, and Miss Jean Malcolm McGregor, daughter of Mr. and Mrs. Malcolm McGregor.

Purdy-Truettner—On August 31, Mr. Clayton Calvin Purdy and Miss Dorothy Cudlip Truettner, daughter of Mr. and Mrs. Frederick Truettner.

PHILADELPHIA

Blake-Church—On August 2, Mr. Gerald Blake, second, and Miss Emma Churchill, daughter of Mr. Wainwright C. Churchill.

Carnevali-Miller—In August, Mr. Livio S. P. Carnevali, junior, of Buenos Ayres, Argentine, and Mrs. Goodman Miller, daughter of Mr. and Mrs. William E. Goodman, of Chestnut Hill, Pennsylvania.

Collom-Newbury—On August 30, Mr. Samuel Harper Collom, junior, son of Mr. and Mrs. Samuel Harper Collom, and Miss Elizabeth Prudence Newbury, daughter of Doctor Nelson Edwards Newbury and Mrs. Newbury, of Scranton, Pennsylvania.

Fairchild-Crozier—On August 7, Mr. George Barnett Fairchild, son of Mr. and Mrs. Samuel E. Fairchild, junior, and Miss Grace Crozier, niece of Mr. and Mrs. David Edgar Crozier.

Freeman-Henderson—On July 11, Mr. Samuel T. Freeman, second, son of Mr. and Mrs. Samuel M. Freeman, and Miss Maude Henderson, daughter of Mr. and Mrs. Walter Gwynne Henderson.

Gilmore-Tyrell—On September 21, Mr. Harold Moyer Gilmore and Miss Carol Tyrell, daughter of Mr. and Mrs. William Casper Tyrell, of Beaumont, Texas.

Johnston-Snyder—On August 5, Mr. Charles B. Johnston and Miss Lillian Snyder, daughter of Mr. Louis Snyder.

Kennedy-Scott—On September 7, Mr. Moorhead C. Kennedy, junior, son of Colonel Moorhead C. Kennedy and Mrs. Kennedy, and Miss Anna Dike Scott, daughter of Mrs. Edgar Scott.

Powers-Janney—On September 7, Mr. Thomas McCreary Powers, of Louisville, Kentucky, and Miss Meta Murray Janney, daughter of Mr. and Mrs. Joseph A. Janney.

Rawson-Taylor—On July 16, Mr. Edmund Grindal Rawson, junior, son of the Reverend Edmund G. Rawson and Mrs. Rawson, and Miss Frances Taylor, daughter of Mrs. William Gould Taylor.

Ridgway-Shoemaker—On July 27, Mr. William Green Ridgway, junior, son of Mr. and Mrs. William Green Ridgway, and Miss Edith Hacker Shoemaker, daughter of Mr. and Mrs. Benjamin H. Shoemaker, second, of Germantown, Pennsylvania.

Washburn-Moss—On July 20, Mr. Louis M. Washburn, son of the Reverend Doctor Louis C. Washburn, and Miss Eleanor H. Moss, daughter of Mr. and Mrs. Frank H. Moss.

SAINT LOUIS

Koykka-Britton—On August 10, Mr. Thomas Victor Koykka and Miss Frederica Britton, daughter of Mr. and Mrs. Frederic Herbert Britton.

WASHINGTON

Greenhill-Dougherty—On July 20, Mr. Douglas Champagne Greenhill, son of Mrs. Thomas William Greenhill, of London, England, and Miss Dorothy Dougherty, daughter of Mr. and Mrs. Thomas Hugh Dougherty.

Weddings—To-Come

NEW YORK

Bearse-Humphreys—Miss Mary Vokes Bearse, daughter of Mr. and Mrs. Guy Bearse, to Mr. James Humphreys, of Princeton, New Jersey, son of Mr. and Mrs. John B. Humphreys, of Orange, New Jersey, and Hempstead, Long Island.

Claflin-Teague—On September 17, Miss Doris H. Claflin, daughter of Mr. and Mrs. Ward W. Claflin, to Mr. Alan L. Teague, son of Mr. and Mrs. W. W. Teague.

Elkus-White—In October, Miss Katharine Elkus, daughter of Judge Abram I. Elkus and Mrs. Elkus, of New York and Red Bank, New Jersey, to Mr. Arthur J. White, son of Mrs. Samuel White, of Boston, Massachusetts.

Fleming-Stone—On October 5, Miss Elizabeth Fleming, daughter of Mr. Henry Stuart Fleming, to Mr. Ralph Emerson Stone.

Munroe-Kirkland—On October 3, Miss Faustina Munroe, daughter of Mr. and Mrs. George S. Munroe, to Mr. Samuel Noyes Kirkland, son of Mr. and Mrs. Edwin Wells Kirkland, of San Antonio, Texas.

Pritchard-French—Miss Elizabeth Henderson Pritchard, daughter of Doctor William Broaddus Pritchard and Mrs. Pritchard, of New York and Princess Anne, Maryland, to Mr. Cedric Culbertson French, of New York, son of Mr. Leigh Hill French, of Pasadena, California.

Walton-Pagenstecher—In September, Miss Sarah Elizabeth Walton, daughter of Mrs. John Chappell Walton, to Mr. Albrecht Pagenstecher, third, son of Mr. and Mrs. Albrecht Pagenstecher, junior.

Wilmerding-Douglas—On November 2, Miss Dorothy Elbert Wilmerding, daughter of Mr. and Mrs. Elbert F. Wilmerding, to Mr. George E. Douglas.

BALTIMORE

Murray-Coleman—On October 12, Miss Esther Murray, daughter of the Right Reverend John Gardner Murray and Mrs. Murray, to Mr. Taylor Coleman, of New York, son of Mr. and Mrs. Garland Coleman, of Richmond, Virginia.

CINCINNATI

Bell-Lunt—In October, Miss Lida Elizabeth Bell, daughter of Doctor and Mrs. Albert J. Bell, to Mr. Clarence Sumner Lunt, junior, son of Mrs. Howard H. Imray and the late Clarence Sumner Lunt.

PHILADELPHIA

Bowie-Reichner—In January, Mrs. Cadwalader Bowie, daughter of Doctor Williams Biddle Cadwalader and Mrs. Cadwalader, to Mr. Morgan S. A. Reichner, son of Mr. and Mrs. Louis Irving Reichner.

Pugh-Allen—On October 26, Miss Gladys Pugh, daughter of Mr. and Mrs. Richard Henry Pugh, of Overbrook, Pennsylvania, to Mr. Samuel Disston Allen.

Smythe-Graham—On October 12, Miss Bertha F. Smythe, daughter of Mrs. J. L. Nevill Smythe, to Mr. Frederick W. Graham, junior.

Social Events

NEW YORK

Miss Benjamin's Christmas Vacation Dances—Get Together Dance, Saturday, December 21, at the Park Lane Hotel; Junior Get Together Dance, Monday, December 23, at the Park Lane Hotel; Supper Dance, Friday, December 27, at Sherry's; Club Dance, Friday, January 3, at the Ambassador Hotel; Saint Nicholas Costume Dance, Saturday, January 4, at the Park Lane Hotel.

Débutante Parties

Blossom—On December 28, for Miss June Blossom, daughter of Mr. and Mrs. Francis Blossom.

Davis—On August 3, for Miss Rose Grosvenor Davis, daughter of Mr. and Mrs. Dudley Davis.

Ladd—On August 8, for Miss Elinor Ladd, daughter of Mr. and Mrs. William F. Ladd.

Vanderhoef—On September 19, for Miss Marie Ann Vanderhoef, daughter of Mr. and Mrs. F. Bailey Vanderhoef.

Whitman—On August 23, for Miss Olive Whitman, daughter of Mr. Charles S. Whitman.

Wickes—On August 17, for Miss Kitty Wickes, daughter of Mr. and Mrs. Forsyth Wickes.

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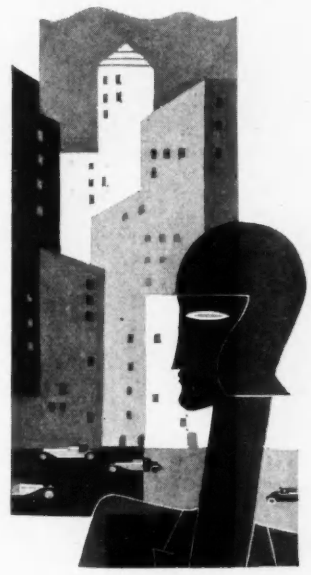

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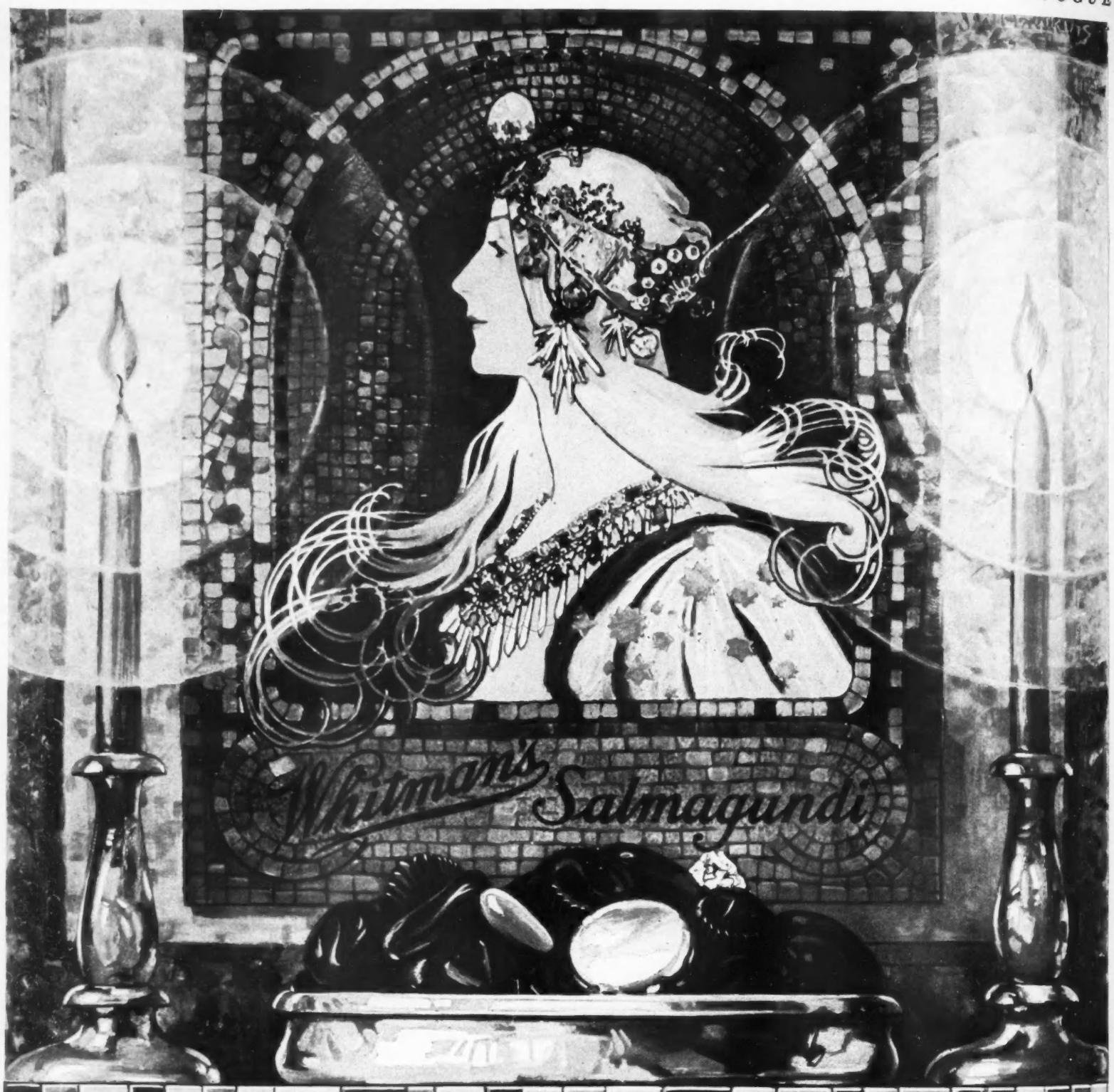

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WE are on the brink of a new mode—really new, not merely one composed of variations of the clothes we have been wearing. And now is the time for a woman to think well before she buys her winter wardrobe. She should study her Vogues as though they were text-books. First, the August 31 issue, which told her the news about fabric and colour. Then, this issue, which tells her about hats and coats and suits—good beginnings for a well-planned wardrobe. And, in the next few weeks, the exciting news about frocks themselves.

There are certain details to be watched for and thought about. Where will the waist-line be? How long will skirts be? What about neck-lines? And hem-lines? Is it true that the new silhouette will bring a change in corsets? How radical will this be? Does it portend an hour-glass figure again? And now, after seasons of conventionality in gloves, are gloves to be strikingly varied? What about their colours? Are gauntlets to flourish? But the woman who thinks that there is just one answer to each of these questions is doomed to disappointment. When the waist-line is high, other lines will be altered proportionately. If skirts are longer, waist-lines will move, too. Neck-lines that are softer are merely parts of a greater femininity throughout the costume. The charm school of hats will be charming only when the same feeling is echoed by the accompanying dress. And each of these points has a definite relation to the fabric, the colour, the texture, the feeling—and even the wearer—of a costume.

All of this is not so difficult as it sounds. Common sense and a little study and observation will take care of it. But Vogue is giving this space to the subject as a warning to the thoughtless woman who will say, "Oh, I see that skirts are longer"—and add several inches to her new dresses, without altering their proportions. And to the woman who will note that waist-lines have gone up and raise hers without regard to the design of the costume as a whole or to that equally heedless person who puts on one of the new, soft, wide hats with a straight, short, severely tailored costume that was smart last season.

These are the women who invariably introduce a comic element into any new mode. In their endeavours to look like a fashion drawing, they become, instead, inspiring subjects for the cartoonist.

VOGUE'S
EYE VIEW OF THE MODE

Steichen

MRS. ELIOT CROSS

THE CHARM SCHOOL OF MILLINERY

THERE is no doubt about it—fashions have changed. If you don't believe it, look at the autumn hats. These were surely meant to complete and complement a charming mode. These hats are chic, but they are more than that: they are pretty. They are not hard or sophisticated. They are lovely, and they have distinction.

This will be the first winter season in years when felt will not reign absolutely supreme. We have had, in other years, grosgrain hats, and satin hats, and velvet hats, and on through the list, but seventy-five per cent. of the smart hats worn were made of felt. This winter will be different. Felts there will be, of course, but fabrics have really come into their own. Supple velvets, not the stiff millinery velvet of other years, but dress velvets, will make hats so supple that you can roll them up and put them in your pocket. The silkiest of velvets, such as the one pressed into breitschwantz patterns for draped toques are made by Simone, *chez* Patou. We show you this hat with its accompanying scarf on page 83. Fabrics, like the Rodier matelassé crêpe de Chine, which is machine stitched all over to make an irregularly quilted surface, are featured by Maria Guy for hats that fit as closely as turbans and toques and yet have a pretty softness that is new and neither Oriental nor warrior-like. Satin ribbon is used for hats with draping, bows, and ends; fur as soft as silk is used to make and trim hats of every sort, everywhere. Silk isn't the only fabric in favour. There are the Chanel jerseys used by Rose Descat and Marie-Christiane and the Meyer fabrics that Madame Agnès features.

The smartest of all fabrics is broadcloth. It is young in quality, is a distant and extremely distinguished relative of felt, and it is lovely both in colour and in black. Marie-Alphonsine launched this fabric and has worked wonders with it.

All this is new and important.

The secret of these fabric hats is not that the milliners are revolting against felt because clients can bring their felt hats back, season after season, to have them reblocked, cleaned, and recut. No. Economy does count, but not to such a point. The reason why these fabric hats exist is that they have soft brims and soft edges. There is something in the air to-day that demands that the face be more softly framed. Look at the lovely black velvet hat from Rose Descat shown on page 80. This is the hat that the Marquise de Jaucourt and the Princess Ilynski both wear, draping it to suit themselves. There is a great deal to be said for such hats. These brims can be draped

(Top) Broadcloth, in the hands of Marie-Alphonsine, is an expressive medium for hats that can be adjusted by the wearer

The sketch above and those on the following two pages were made for Vogue, in Paris, by the well-known artist Carl Erickson

by the wearer to suit, not only the contour of the face, but a changing mood. Hats you can change at will open up new horizons in millinery. Nothing has been quite so important for a long time as these softly edged brims. They have been called into being because fashion is moving in the direction of softer and charmingly feminine fashions. These hats, of course, will again, in their turn, influence dresses, coiffures, and, most of all, the general fashion outlook of their wearers.

J. Suzanne Talbot has an interesting version of the same idea, which she shows in molasses-beige and in deep grenate-wine velvet. The Talbot brim is turned sharply off the forehead and held by a row of hand-stitching, just above the forehead line, but this does not prevent the hat from being smartly worn with the brim turned down, as well. On page 83, we show a hat from the same house, in felt, with the upturned brim of breitschwantz.

Where fabric does not triumph, it influences, at least. Look at the felts of this season. You find them as soft and shiny as satin, such as the thin, yet very strong felt, which Maria Guy calls "liquette" and which elsewhere walks abroad under the name of feutre satin. This is used for the hat shown on page 82. Some of these felts are as supple and hairy as fur. Others are as lustrous as panne or as dull as crêpe. Marie-Christiane has a taupé that is pressed to resemble breitschwantz.

This is surely going to be a fur season. Not only will furs be used lavishly on coats and dresses, but they are already very much used in the milliners' first proposals for autumn. Soft, curly furs, all of them. Breitschwantz, galiak, fine caracal—in black, brown, beige, and some grey. These fur hats are not a flurry. They are a definite fact. We are showing you, on this page, a drawing of Madame Agnès making for the Vicomtesse Charles Benoist d'Azy a variation of the hat with *(Continued on page 186)*

MADAME AGNÈS AND THE VICOMTESSE BENOIST D'AZY COLLABORATE ON A NEW MILLINERY LINE

(Above) Madame Agnès, one of the most distinguished of Paris modistes, was sketched as she shaped a capeline to suit the individuality of the Vicomtesse Charles Benoist d'Azy. (Opposite page) Lucienne, of Reboux, is no less skilful. In the sketch, she is shown adjusting a toque to mould the head of Madame Martinez de Hoz. It is this care in fitting the hat correctly that has given such prestige to Paris milliners

LUCIENNE OF REBOUX FITS

MADAME MARTINEZ DE HOZ.

NEW FABRIC HATS

One of the most popular fabric hats is made by Rose Descat of black velvet. The Princess Ilynski and the Marquise de Jaucourt drape this hat individually; imported by Bonwit Teller

HATS THAT DRAPE

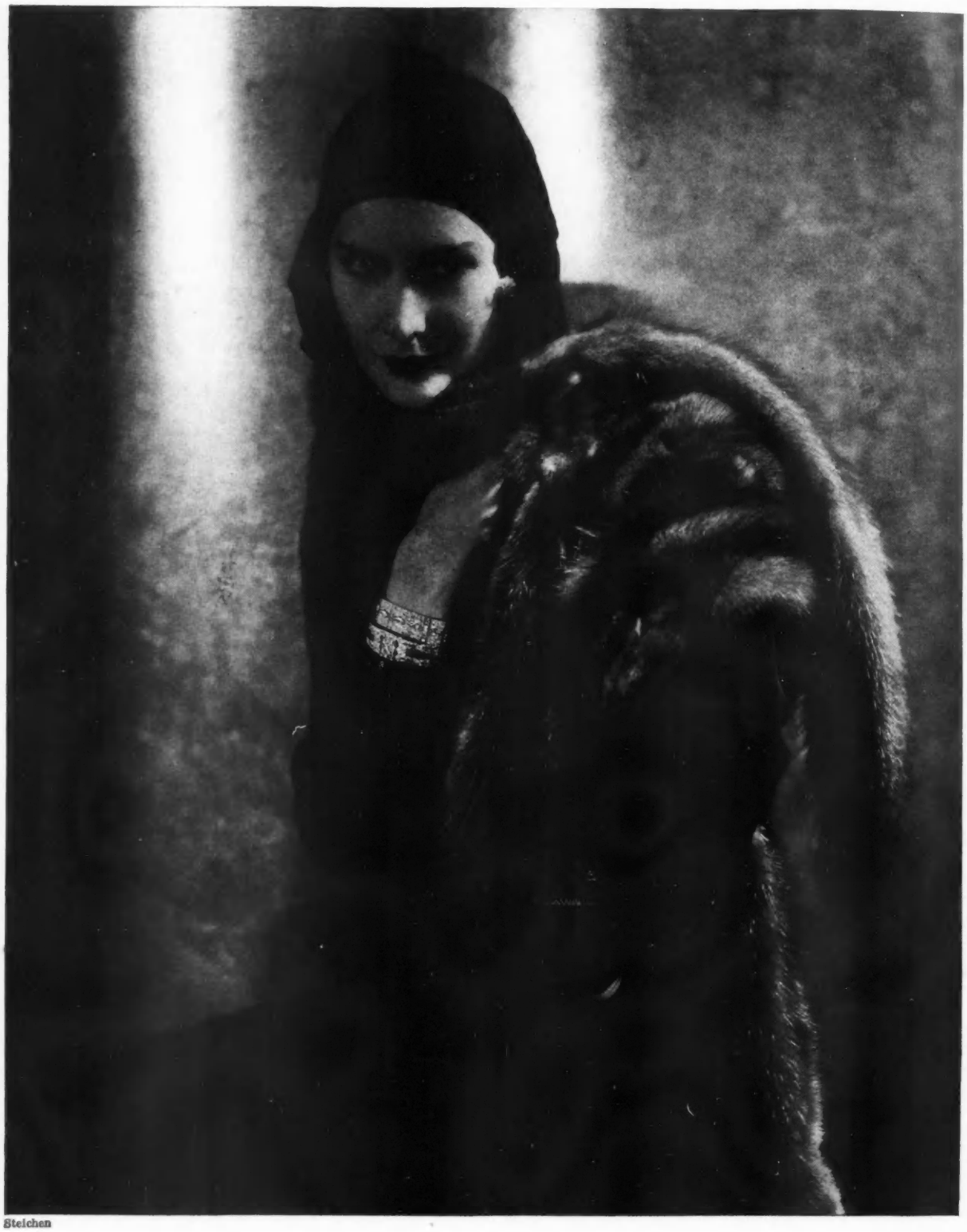
Broadcloth, smartest of fabrics, is used by Marie-Alphonsine for this distinguished fabric hat; imported by Bonwit Teller. Douglas Pollard has drawn these two versions of the new millinery mode

(Left) Subtly draped feutre satin is used for "Automne," a new hat for semiformal daytime wear, designed by Georgette. It has a soft harlequin movement, giving the width at the sides and the off-the-forehead effect that are outstanding details of the millinery mode for the coming season. The width is a specially becoming feature and a part of the softness and charm that are so much in evidence in every detail of the smart woman's wardrobe, this season; imported by Bonwit Teller

PARIS

MAKES HATS OF FUR-LIKE FABRICS

Black breitschwantz faces the smartly turned-back brim of J. Suzanne Talbot's close-fitting black felt hat, shown at the left, above. It clings to the back of the neck, giving a very chic line. Jean Patou designed "433," at the right—a hat of lustrous black panne velvet pressed into a semblance of breitschwantz, making a flexible and important hat that is draped up on the left side to show the hair. The scarf, which is very cleverly draped, is of the same material; imported by Bergdorf Goodman



Steichen

THE NEWEST SCARF

The sable scarf is the important scarf of the season. This one is made from eight skins; from H. Jaeckel and Sons. The black velvet hat, with a shallow crown and long, pleated sides and back, was designed by Mado, a new Paris house; from Altman. Jewels from Marcus; posed by Helen Lyons

THE FUR STORY OF 1929

THIS article is not for you if you are feeling economical, this season, or momentarily poor. For these pages tell the fur coat story of the coming winter, and this is the winter of the lamb, the mink, and the sable—all very aristocratic animals in the fur world. More than that—neither this year, nor any year, is the fur coat the right place to economize. Go without beautiful jewels, if your conscience, your pocketbook, or your inclination demands it, have fewer clothes, perhaps, but if you wish to be really well dressed, really distinguished, have beautiful furs—whatever sacrifices it may take to get them. There is no substitute, and no imitation.

Fine furs are a mark of distinction, and nothing takes their place.

Vogue's advice, then, is to buy the best fur coat you can. Just what fur that will be depends on the kind of woman you are and the kind of life you lead.

If you wish the very smartest coat there is, to wear on the very smartest daytime occasions, the all-black coat of breitschwantz is unquestionably the coat for you. It has no rival for chic sophistication, and it need not be hard or severe, for, this year, breitschwantz coats—and all others—are made with large and flattering collars and with straight, slim lines below. If you must have greater flattery, there are breitschwantz coats with sable collars, and others, a trifle less expensive, with collars of silver fox or kolinsky. But a trimming of another fur inevitably lessens the chic. Be very sure you need this additional softness before you decide against an untrimmed coat. All too many women have this complex unnecessarily!

The all-black coat, with its distinguished lines, is for the woman of over thirty. For those not yet so aged, there is mink—as definitely the acme of luxury as the breitschwantz coat is the height of chic. Older women will wear mink, too, but it is a young fur, less sophisticated than many others for all its extravagance. And for the woman who lives in a small community, where fur coats that are not solely evening wraps are worn at night, mink is an excellent choice. In town, of course, the daytime fur coat is always for the daytime.

But suppose you are over thirty and eager for an all-black fur coat, but not quite ready to pay as much as a breitschwantz coat demands. Then, there are Persian lamb and caracal, both smart, both distinguished, and both entirely satisfactory. It is, in fact, far better to buy the best caracal than to select a cheap broadtail coat. For economy in the quality of fur is poor economy, indeed, after one or two short seasons.

The brown broadtail coat is another important one, since brown is a leading colour, and some New York furriers are featuring it, although it is not really a rival to black.

Suppose, then, that the fur is chosen—what about the cut?

The first and all-important detail, this year, is the collar. This is what distinguishes the coat of 1929-1930 from those of other seasons. The new collars are large, luxurious, and infinitely becoming. They may be draped about the throat or worn like capes about the shoulders. They are, in fact, the fur coat concession to the new femininity.

As for the flare—although some houses show this detail, it is not advocated by the leading New York furriers. And there is a logical reason for this, for, with a big collar, slim lines below are by far the best.

Sleeves are still cuffless, in many cases, but there are many coats with simple, quite deep, turned-back cuffs. And, while the majority *(Continued on page 180)*

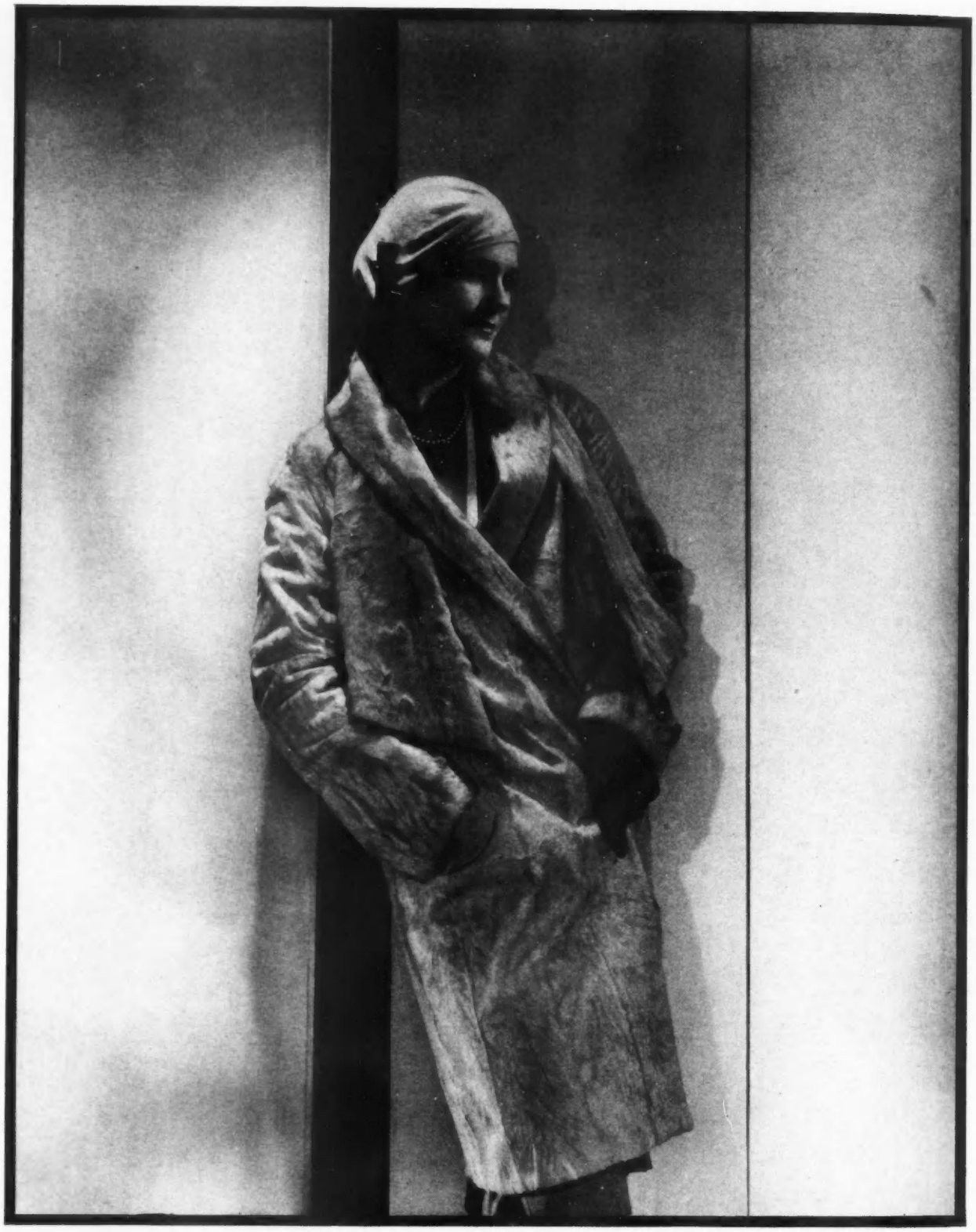
A LARGE COLLAR TOPS THE NEW MINK COAT

Steichen

Steichen

The all-black broadtail coat comes first in chic. Especially smart, here, is the cape-like collar and the broadtail muff with rolled tucks; H. Jaeckel and Sons. Reboux hat of black felt; Wanamaker. Posed by Helen Lyons. (Opposite page) The collar and cuffs are new on this mink coat; Revillon Frères. Patou hat of brown felt; Altman. Posed by Joan Clement.

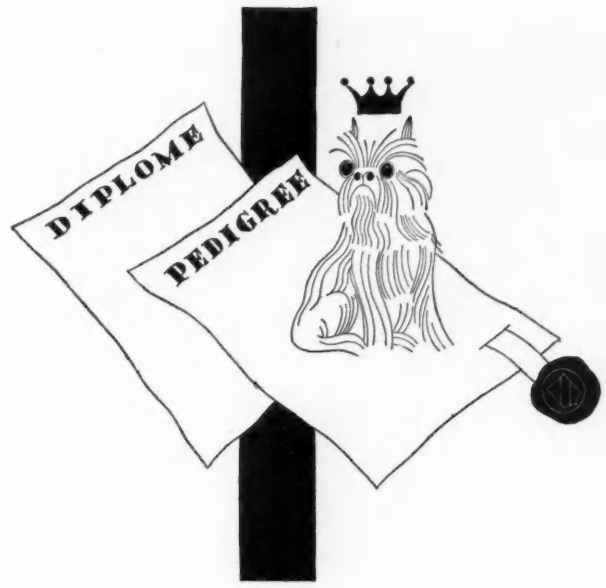
THE ALL-BLACK COAT



Steichen

That an inexpensive fur coat may have great chic is evidenced by this youthful model of beige kid caracal, which is excellent for steamer, country, and informal town wear. Rodier novelty woollen lines both the coat and separate scarf; from Saks-Fifth Avenue. The Agnès beret of cream coloured chenille-like knitted fabric has a brown grosgrain bow on one side; from Best. Posed by Claire Coulter

INFORMALITY IN FUR



DOGS DE LUXE

BY MADAME GERMAINE BEAUMONT

DOGS are so fashionable, these days, that one wonders why they are not sold by the couturiers. If this were so, "ensembles" would not be ruined by such ill-assorted effects as a spotted dog with a plain frock or a plain dog with a flowered dress. Should short-haired furs be the fashion, long-haired dogs such as the Skye terrier would be avoided; if bushy furs should be modish, then smooth and glossy lap dogs would never be seen about. A King Charles spaniel, for instance, would be ordered along with a breitschwantz coat; a griffon with a ponyskin wrap. Some enterprising firm of dyers (preferably the one which invented the "leopard-dyed gazelle" of imperishable memory) might arrange a series of dyes to produce green or bois-de-rose dogs for town toilettes or plaid or striped dogs for sports wear.

Until the day when dogs stabilize the mode (since one can at least hope that a dress would have to last as long as the dog, and not the dog as long as the dress), we must resign ourselves to the fact that dogs are dear, but ill-assorted companions. Nevertheless, they appear to be indispensable to a feminine setting, since many distinguished women own dogs that are beloved by them.

There are two kinds of dogs in the fashion—those that are modish, because they belong to the élite of the dog world and those whose mistresses are among the élite of feminine elegance. In this last instance, nobody less than a duchess would allow herself to appear with an animal obviously the result of an alliance between a "bleu d'Auvergne" and a Pekinese, or the offspring of an Alsatian and an Aberdeen. Obviously, it is as difficult to be well-bred enough to own a dog without any breeding as it is to have enough money to buy a dog with a pedigree.

The fashionable breeds of to-day are Cairns, Sealyhams, Maltese terriers, Brussels griffons, Alsatians, Pekinese, and fox terriers. Speaking generally, small-sized varieties are favoured, probably on account of the limited dimensions of apartments. A distinct bias towards Sealyhams, Pekinese, and Scotch terriers indicates, perhaps, a revival of Louis XV. curved legs. Pekinese, on second thoughts, are rather more Regency.

Which of all these is the most endearing breed? This is treading on dangerous ground, because, of course, every owner thinks that his dog is the finest, the best looking, the most intelligent, and the most original. Thus, the Hon. Anne Tyrrell, daughter of the British Ambassador in Paris, prefers brindle bull-terriers because her dog "Rip" belongs to this breed. "Rip" is striped black and brown and has a white chest and paws. These dogs were once very fierce, but are becoming more and more domesticated, which, for dogs as well as for human beings, is a sign of degeneracy. For instance, "Rip" has become lackadaisical and never shows any temper except when he occasionally becomes impatient with the couturiers if his mistress has too many fittings.

Sealyhams look as if they were the result of an illicit alliance between a clothes-brush and an underground railway. This is the favourite breed of the Comtesse de Maigret. Mr. R. Bamberger also has a fondness of Sealyhams, and his "Peter," who has an economical passion for shrimp shells and a love for polo, is very dignified and refuses to be washed by any one but his master. He sulks if he is not taken to Deauville, where he has made many friends among the aristocracy of the dog world.

Princesse Jean-Louis de Faucigny-Lucinge favours those animated snowballs called Maltese terriers. Excessive inbreeding has resulted in their gradual decrease in size, and the Princesse's "Suzy" and "Periwinkle" are perfectly minute.

Will Madame Renault relaunch the fashion for Saint Bernards? It seems unlikely when one considers that giants such as these eat pounds of raw meat every day and that their coats require constant combing and grooming. "Riou" is melancholy in the way that all watch-dogs are, now that they have only a master to take care of instead of a hundred sheep.

Madame René Bartholoni, who is President of the French branch of the Belgian griffon club, is the proud owner of one of these dogs. Monsieur de Moulignon's Irish terrier "Funny" is with his master all day long. A faithful shadow, "Funny" accompanies him in the car, on foot, in the country, to the restaurant, in the bois. And, at night, he is seen at Ciro's, or Maxim's, or the Bœuf sur le Toit.

Lady Trent is the owner of a Saluki, one of those curious Afghan dogs with the profile of Tut-ankh-Amen and the sleek curls of George Sand. *(Continued on page 182)*

BRIDGE OR BACKGAMMON?

BY FRANK CROWNINSHIELD

IF one were asked to name the most striking single difference between the society of New York at the moment and the same society a few years ago, one might reasonably answer, "Higher gambling." Higher risks, higher stakes, higher hazards are in the air, and this follows naturally from the constantly increasing prosperity, extravagance, and adventurousness of the American people, the craving for the chief manifestations of which have been speed and the rocketing course of the stock market.

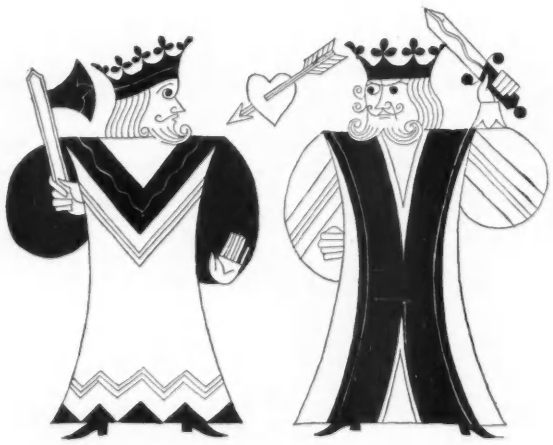
Look, for instance, at our recent records in the air, in motordromes, at our altitude feats, motor-boat records, and other achievements in speed. A motor driver seems literally not to be happy unless he is breaking the speed regulations. One railway announces a two-day air service from coast to coast. Another railway system cuts it by four hours. The *Bremen* slashes seven hours off the trans-Atlantic voyage. Everywhere, the pace is faster, the love of risk greater. This love of risk has been extremely well exemplified by recent adventures in the stock market. Where, two years ago, there were ten speculators in the market, there are twenty to-day. Where investors bought bonds, they now buy common stocks. Where the public bought cheap motors, they now buy the high-priced cars.

Risk is in the air in all walks and classes of society. This new passion for hazardous enterprises has also manifested itself, in a curious way, in the games indulged in by fashionable people in New York. Auction bridge, which, in effect, was beginning to languish a year or two ago, has suddenly come violently to life again in the new form of Contract. Backgammon, as a game, was a dead and discarded pastime relegated to old men in chimney corners until the practise of doubling—"doubling by matches," as it is called—was injected into it and gave it a new stimulus, so much so that it has now everywhere become the rage in clubs and at house-parties. Even straight Contract was deemed, of late, a little tame and lacking in excitement. But, with the injection of goulashes, particularly the "passing" variety, the game once again became the principal evening occupation of pleasure-loving New Yorkers.

In the new form of Backgammon, with matches, it is possible to win—or lose—not only the regularly named stake for which the players are competing, but twice, four times, even eight times that stake. A woman playing at five dollars a game may well lose eighty dollars on a game. In Contract, since the advent of the passing goulashes, a small slam is an occurrence so common that it is bid (not necessarily made) once in five times, a grand slam once in fourteen. With two slams in a rubber and two successful doubles of slam bids by over-optimistic adversaries, a player playing five-cent Contract may now win, not the thirty dollars which, two years ago, was the average harvest of a rubber, but three or four times that amount. So great has become the fascination of these risks that more and more people are seriously studying goulashes and "matches" Backgammon.

The passing goulash—the exchanging of a certain number of cards with one's partner—has not yet been standardized, and there are several systems in good usage. Many men players are afraid of these exciting adjuncts to the game and are often too lazy to learn them. And it must be admitted that many authorities and excellent players like Charles Stuart Street do not play them. There is a real technique and theory to the passing goulash, and the player who regards it merely as a chance to discard from weakness is making an error that will cost him dearly. In the first place, to quote Lelia Hattersley in a recent issue of Vanity Fair, "The keynote of success in the passing goulash is consideration of one's partner."

The best-known forms of the passing goulash are, (1) where four cards are passed to the partner; (2) where three cards, then two cards, and then one card are passed; (3) where one card, then two cards and then three cards are passed, and *(Continued on page 188)*



Sonia, Paris

LADY MENDL'S PARIS APARTMENT

AN apartment with true distinction in each of its very charming rooms is that of Lady Mendl, in Paris. Throughout, old things have been used in the modern manner—a paradox that is extremely effective. The colour schemes, in particular, reflect the modern feeling, but most of the furniture and other decorations are old and very fine. In the small salon shown in the photograph above, an exceptional collection of drawings is beautifully arranged against the severely panelled walls. The sofa in this room is covered with old-gold velvet, the rug is in black and beige, and the two armchairs are covered with satin in bluish pearl-grey. On pages 92 and 93 are shown other photographs of rooms in this same apartment. Both the salon and the dining-room are panelled with old boiserie, and old fabrics in rich colourings are used for hangings and upholstery. An interesting note is the use of beige, cream, and brown throughout—outstanding colours in present-day decoration, whether it follows the modern or the old. In Lady Mendl's bedroom, the use of cream-white, in the old, quilted, satin bed-covering and hangings and in the rug, is particularly charming.

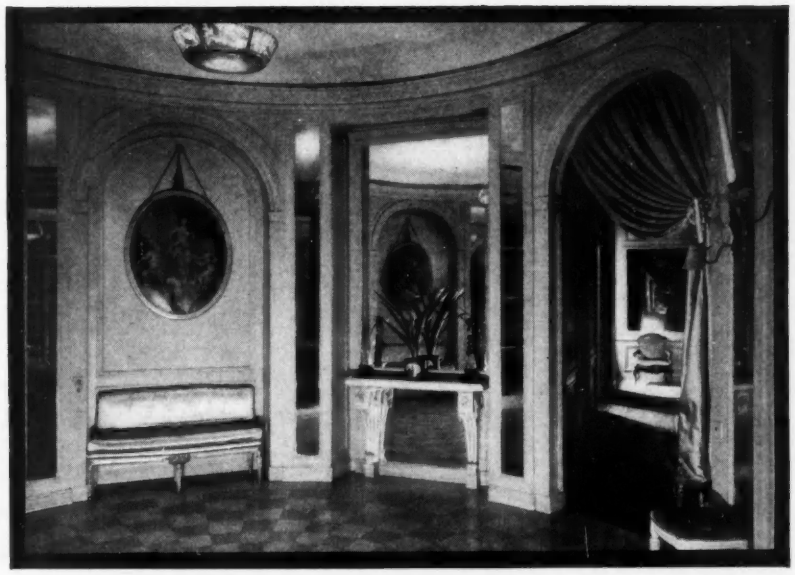
LADY MENDL USES OLD PIECES IN MODERN WAYS

Sonia, Paris

(Above) The salon in Lady Mendl's Paris apartment is panelled with Louis XIII. boiserie, waxed and in the same colour as the old parquet floor. This room has a feeling of great space, partly because it is furnished with only a few very fine objects. The Louis XV. chairs are covered with Renaissance blue velvet

(Left) The bedroom in this charming apartment is decorated in cream-white, with a cream-white carpet and a bed covered and hung with old, quilted, cream-white satin. The collection of drawings in this room are all done by Carmontelle. At the foot of the bed is a brown lacquer table, giving an interesting colour accent

NEW USES OF COLOUR



Sonia, Paris

(Upper right) Lady Mendl's circular entrance-hall is painted cream-beige, with a marble floor in two shades of beige. The ceiling is painted sky-blue, and the benches are upholstered in pale blue satin. Round decorative pictures in the niches are in blue grisaille, and the curtains are of beige satin

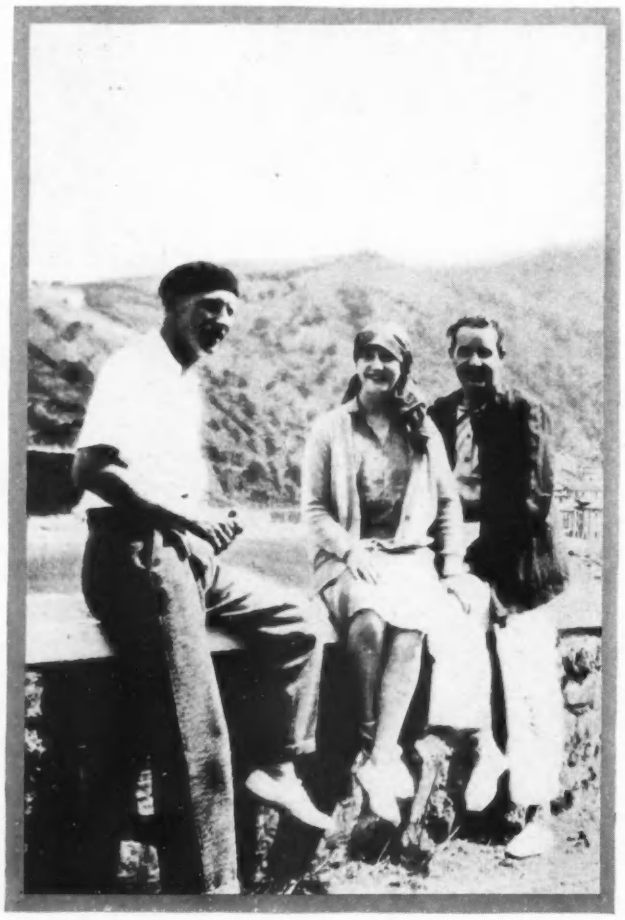
(Right, middle) This view of the bathroom shows the white marble walls and the interesting etched mirror frieze with designs of fish and other marine objects. The carpet is in white, and the furniture is covered in brown and beige—two colours greatly favoured in modern French decoration

(Lower, right) The dining-room in Lady Mendl's apartment is panelled with blond Régence boiserie, with blond silk in the panels. There are blond silk curtains, a brown lacquer screen, a console to match the boiserie, and a brown marble mantel. The cream rug has a brown border

(Above, left to right) Mr. Sidney Herbert, Mrs. Hamilton Fish Armstrong, Mrs. Louis Bromfield, Mrs. Bernard Carter, Mr. Michael Herbert, Mr. Carter, and Miss Shirley Carter. (Below) Miss Lynn Fontanne, Mr. Alfred Lunt, and Mr. Louis Bromfield

SAINT-JEAN DE LUZ

BY MARY BROMFIELD



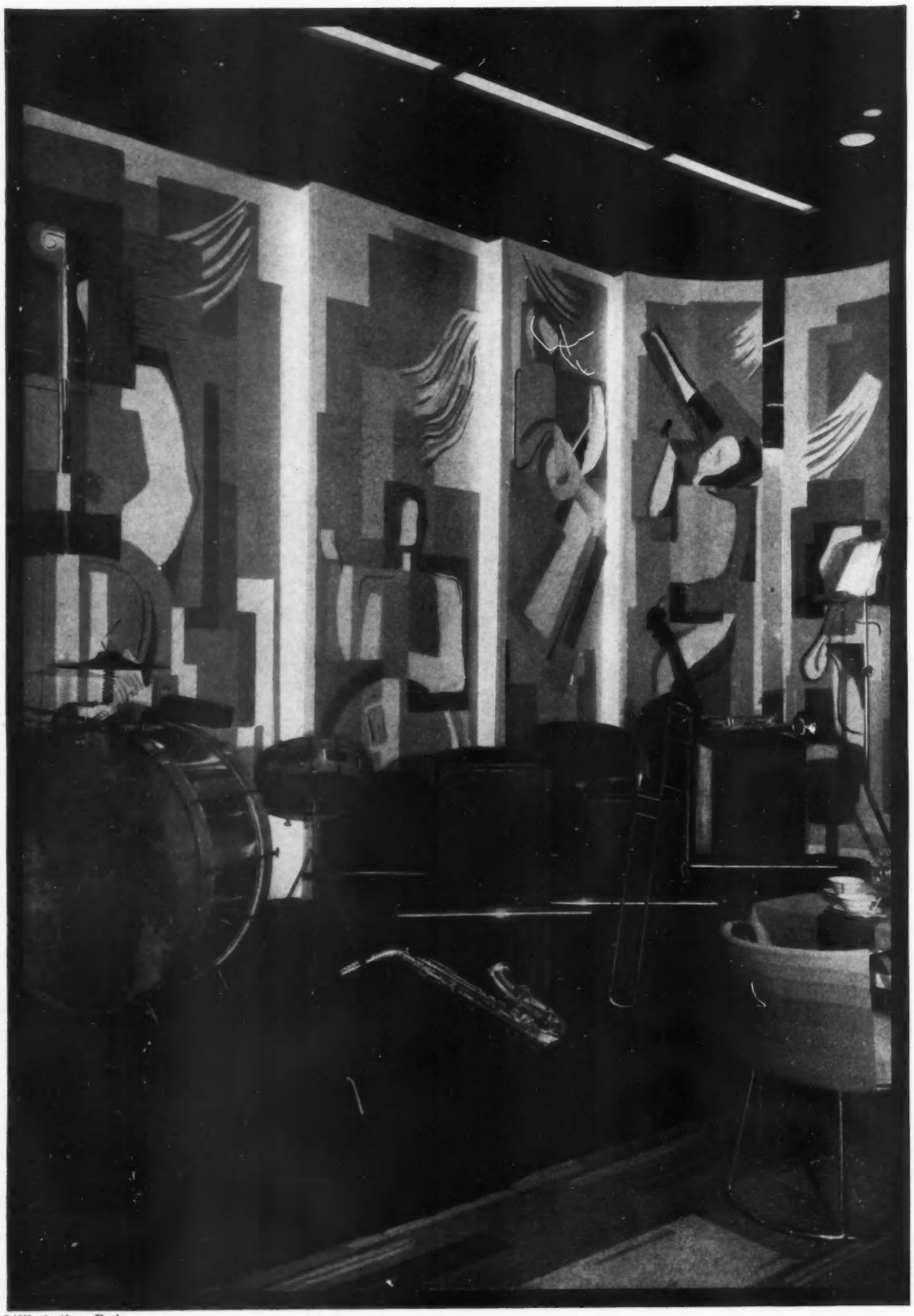
FROM Bayonne southward, the west coast of Europe ceases suddenly to be sandy and flat, and the vast expanse of salt marshes and turpentine pines in the Landes gives way to a coast that is rocky and precipitous. Sea and mountains meet abruptly, with no softening touch save expanses of emerald-green pastures dotted with white houses and herds of cattle, goats, and half-wild ponies. By this abrupt meeting of the rugged Pyrenees and the stormy Bay of Biscay, a number of small, but picturesque harbours are formed. They lie at the mouths of small mountain rivers, some of them scarcely more than crevasses in the folds of the mountains. There is the beautiful harbour of San Sebastian, the bizarre narrow channel of Passajes, and the incredibly picturesque and ancient fishing villages of Motrico and Ondarroa and their neighbours, Zaraus, Zumaya (where Zuloaga has a charming house), and Guetteria, reeking of tuna and sardines. And, not the least beautiful, there is the circular harbour of Saint-Jean de Luz, capital of the French Basque provinces, ringed round with soft green hills below the great mass of the mountains called La Rhune, which, night and day, evening and morning, rises like a magnificent backdrop in a superbly mounted play and serves as a barometer for half the Basque Coast. When it appears clear and close, the weather will be fine, and when it turns misty and distant, there will be *un temps orageux.*

The harbour itself is a mere break in the wall of high cliffs, which extends from Biarritz to San Sebastian, and, on the inward side, nestled about the tiny port where the sardine and *(Continued on page 162)*

(Above) Mrs. Cass Canfield, Mr. and Mrs. Bromfield, Mr. and Mrs. Julian Peabody, Mrs. Arthur Impey, Mrs. Chester Burden, and Mr. Merton Powell. (Right) In this picnic party above Saint-Jean de Luz are Mrs. Grenville Emmet and Mrs. Clarence Hay

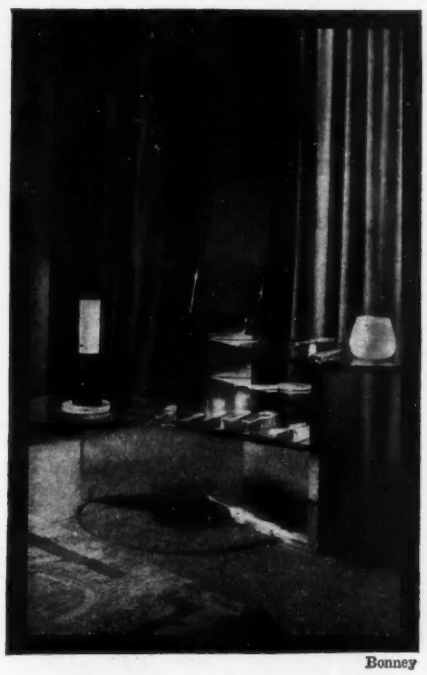
(Below, left to right) Mr. Parmely Herrick, Mrs. Louis Bromfield (the author of the accompanying article), Mr. Bernard Carter, Mrs. Herrick, Mrs. Carter, and Mrs. Arthur Impey were photographed at leisure on the gorgeous beach of Saint-Jean de Luz

THE SALON DES ARTISTES DÉCORATEURS



L'Illustration, Paris

Buffotot, Paris



Bonney

A crystal and silver dressing-table designed by Joubert and Petit and produced by D. I. M. (Top) Jacques Ruhlmann's study for an Indian Prince has red hangings, black bakelite and ebony furniture, and beige walls

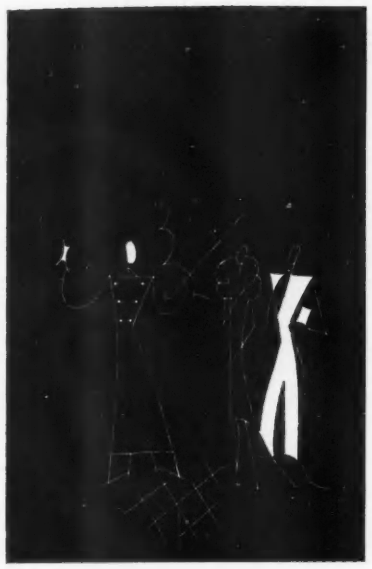
(Opposite page) Louis Sognot, sole exhibiting member of the radical group and director of the atelier Primavera, the modern department of Au Printemps, has made a tea-room the subject for a gay use of the modern

SINCE the War, the Salon des Artistes Décorateurs has been dedicated to an exposition of the development of a contemporary style in the decorative arts. It is no less a gauge of current tendencies in its recent instalment, because a considerable number of its most original and radical members have seceded. This circumstance, in fact, points more conclusively to the dominant trend of present-day decoration than had the secessionists continued to exhibit at the Salon. If they had continued to do so, it would have been equal to an admission that there was some unity of principle between their interpretation of modern and that of the traditionalists. According to the *avant garde*, there most emphatically is not. The secession of the younger men is, therefore, the sensation of the 1929 Salon, and any discussion of it resolves itself into the reason why they left.

The schism between the radical and the traditionalist moderns, as they may be designated, results from a clash of ideals and a different interpretation of the basic meaning and trend of "modern." It is a quarrel that has been waged simultaneously in those other countries where modern architecture and a modern decorative art are being given serious *(Continued on page 178)*

Hoynmgen-Huené, New York

MRS. RICHARD DERBY TUCKER



DINNER PARTNERS

BOTH the Rotary Club and Lady Astor employ the same methods of identification at dinner-parties. The former supplies celluloid disks printed with, "Gus, Realtor and Insurance," the latter with tags slightly more formal in character reading, "Mr. MacDonald, Prime Minister. Chief Hobby: Fishing." An American correspondent privileged to attend such a dinner assured us he had observed the wife of an under-secretary, an ex-brick mason, in a thoroughly cosy conversation with one of the more exalted Tory peers. Both had discovered a kindred interest in gardening and the all-absorbing topic of early roses held their attention throughout the entire dinner.

There are hobbies and interests that are common to high and low alike, and Lady Astor is to be congratulated on any device that relieves political dinners of natural antagonisms or, worse yet, the forced get-together spirit of a coalition rally.

As introductions are rarely made in England—a hostess assuming that her guests will talk without further formality—, we can not help feeling some such a system as Lady Astor's might have saved the embarrassing situation that occurred to the wife of one of our naval attachés in London. She sat next to a stout, red-faced gentleman with whom she had great difficulty in making conversation. She tried him on the affairs of the day, on literature, on music, on the drama, finally happening upon art. Here he seemed to show some interest, although he said very little. Encouraged, she gave him her opinions on current exhibitions and the prominent painters. Afterwards in the drawing-room, her host remarked:

"I do hope, Mrs. H—, that you enjoyed talking to Mr. Sargent."

Place-cards, of course, help in mere identification. As to the little white slips handed the gentlemen in the hall—"Very like a children's party when you draw partners for the peanut hunt," observed one young Congressman but lately come out of the West. Some careful hostesses supply written diagrams of the table, as well, and post them down-stairs so that their guests may lay their plans accordingly. This helps at parties where conversation is scarce, especially when one has the bad luck to use up all reserve ammunition by hitting upon one's partner before dinner.

At any kind of official function, the placing of the guests is governed by a special protocol and is fraught for the unwary with as many dangers as a bomb-strewn field. In small diplomatic posts, the same two people may find themselves sitting side by side night after night, and, in those countries where food is taken seriously and dinners are extra long, a man might easily see more of his opposite number's lady than he does of his own wife.

A worldly old gentleman, one of the greatest diners-out of his day, once said: "Never late for lunch, never early for dinner." It is true that punctilious diners-out have a code all their own. Their arrival is only discreetly prompt. For a formal dinner, they allot two and a half hours: dine an hour, spend thirty minutes in the smoking-room, and another hour making love or conversation with the ladies in the drawing-room. During the first few courses, they talk ceremoniously with the lady upon their right, then swing as the roast appears towards the less-favoured lady upon their left.

Only in Russia is this last delicate transfer omitted. There, a man talks exclusively with his dinner-partner, and this saves an anxious hostess many an unhappy moment, for there is nothing more solitary than isolation at a dinner-table when groups are talking at each side and you are left with every sensation that Robinson Crusoe must have felt upon his desert isle. Truly, in such a case, we would welcome the tact of the family butler at the coming-of-age party of his young master—"A little more conversation on the left, sir," he whispered as he poured out the wine, an invaluable man at any dinner-party. Speaking of isolation, we once attended *(Continued on page 182)*

Herbert

Fotograms

Cameragrams

(Left) Miss Diana Dodge, the daughter of Mrs. George D. Widener, of New York City, is on her way for a morning swim at the Newport beach

Miss Elinor and Miss Evelyn Wurzburg, twin daughters of Mr. and Mrs. Francis L. Wurzburg, at Easthampton. They will make their débuts this winter

Miss Mary Louise Beard, of Philadelphia, after her return from Europe, spent the remainder of the summer with the younger group at Southampton

(Right) Mrs. Guy Fairfax Cary, of New York City, was photographed at Bailey's Beach, wearing a very smart ensemble of striped wool jersey

(Extreme right) Miss Gwladys C. Hopkins, who is as well known in Europe as in America for her beauty and chic, was photographed while at Newport

CHIC METROPOLITANS

Pacific and Atlantic Fotograms

Pacific and Atlantic

(Above) Miss Eleanor Pratt and Miss Winifred Loew, two young members of the Newport summer colony, photographed on their way to Bailey's Beach

(Right) Mrs. George Vietor, in this snapshot taken at Southampton, wears the jacket costume that is classic for chic summer resort wear

Pacific and Atlantic

Pictorial Press

Pacific and Atlantic

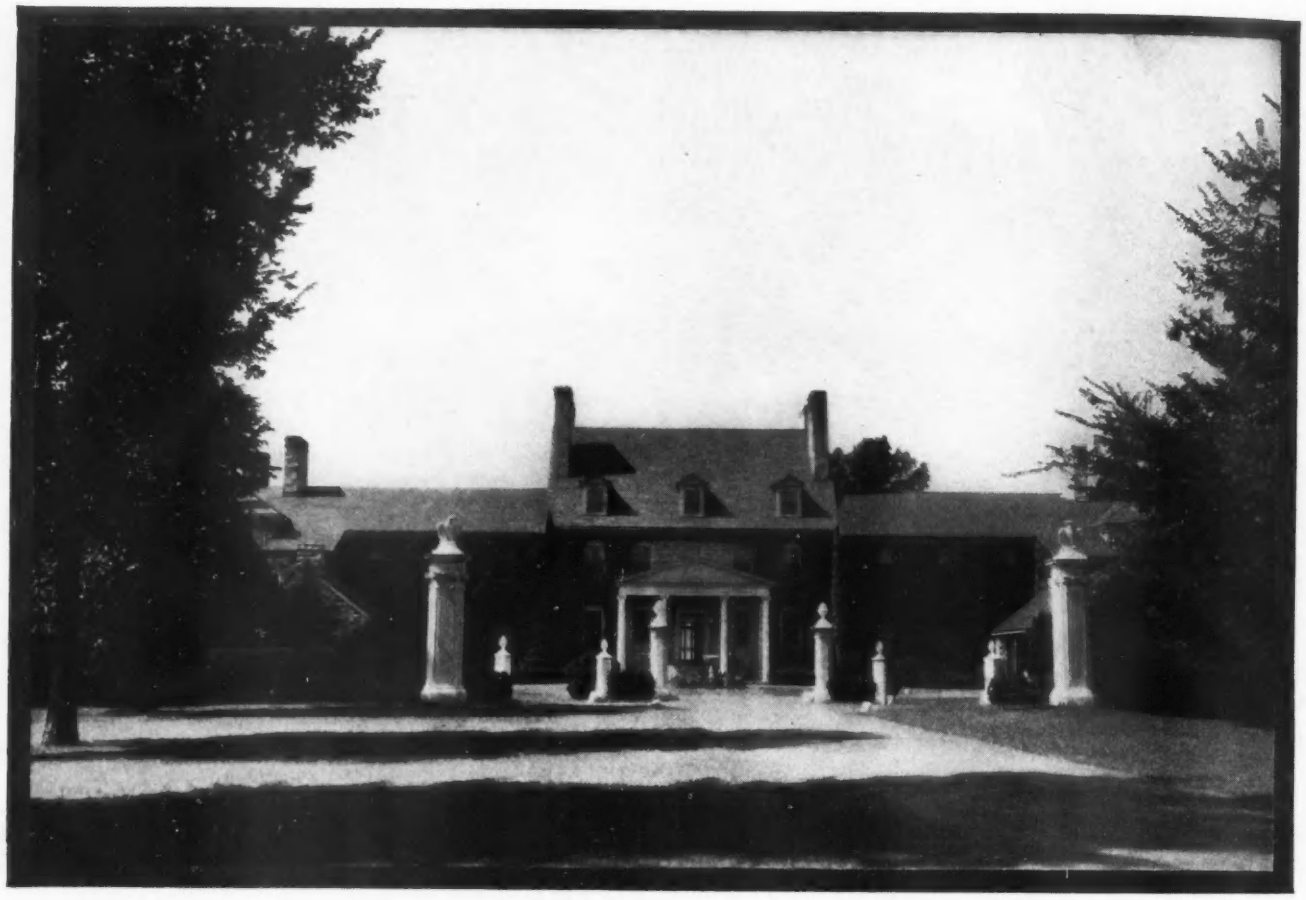
Pictorial Press

(Left) Mrs. George G. Bourne, formerly Nancy Potter, divides her summer between Mount Kisco, New York, and Watch Hill, Rhode Island

Miss Ruth Pruyn, of New York, noted in the younger set for her excellent game of tennis, played in the ladies' doubles tournament at Newport

(Extreme left) Miss Bessie Belmont, who plans to make the stage her career, has been playing with a theatrical stock company at Southampton

AT THE SEASHORE



HUNTING AT WARRENTON

Delmar C. Fewell

EACH time I go to Warrenton, there seem to be twice as many Northerners as there were the time before. Certainly, we of the North have a passion for invading the South. First, there was that unfortunate series of events having to do with what the Southerners term the war between the states. The Northerners were especially impressed with the Piedmont Valley at that time—at least, they came swarming back after the war with an eagerness which suggests that they carried away a memory of broad ten-acre fields and white houses the doors of which need not always be defiantly closed.

Since the Civil War, our invasions have been rather more agreeable to both sides. At Warrenton, the invading sportsmen found some of the best hunting in the world, and the entente cordiale was immediately established. Even when—about fifteen or twenty years ago—Northern hound-followers descended on the place like the locust plague of Egypt, they made themselves liked for their enthusiasm and keenness. The old Civil War hatchet was buried and forgotten in the heart of a great common interest—the day's run.

This was the period at which Reggie Vanderbilt and Sam Willets founded the Nordix

MRS. RAYMOND BELMONT (TOP) "NORTH WALES", THE NEW CLUB FOR NORTHERNERS AT WARRENTON

Club just outside of Warrenton, a club whose name was its first gesture of friendliness. The club was for Northerners who wanted a place to stay in Warrenton, a place to return to after a day's hunting, where one might take a scalding tub with a little ammonia and fall happily into bed. Those were the days of real sport; Jim Maddox, Billy Wilbur, and Percy Evans were in Warrenton; every run was a steeplechase, and every man a hero.

But during the late War, there was a slump. There was no one to take an interest in keeping up the hounds, and, in a hunting community, it is necessary that there be some one who can afford expenses, and who is an organizer. Wire, fatal to hunting, crept into the fences; stone walls fell down; post-and-rails rotted. And popularity, the fickle weather-vane, pointed over to Middleburg, twenty miles away, where at once the Red Fox Tavern overflowed with New Yorkers, come down to hunt with the Piedmont and the Middleburg. The young C. Oliver Iselins bought a place near-by, and so did the John Phippses, the Henry Whitfields, and others. Raymond Belmont had already been living there for some time. Burrland Hall was for a time the *(Continued on page 174)*

Delmar C. Fewell

MRS. ROBERT C. WINMILL SCHOOLING A HUNTER (BELOW) A MEET OF THE WARRENTON HOUNDS

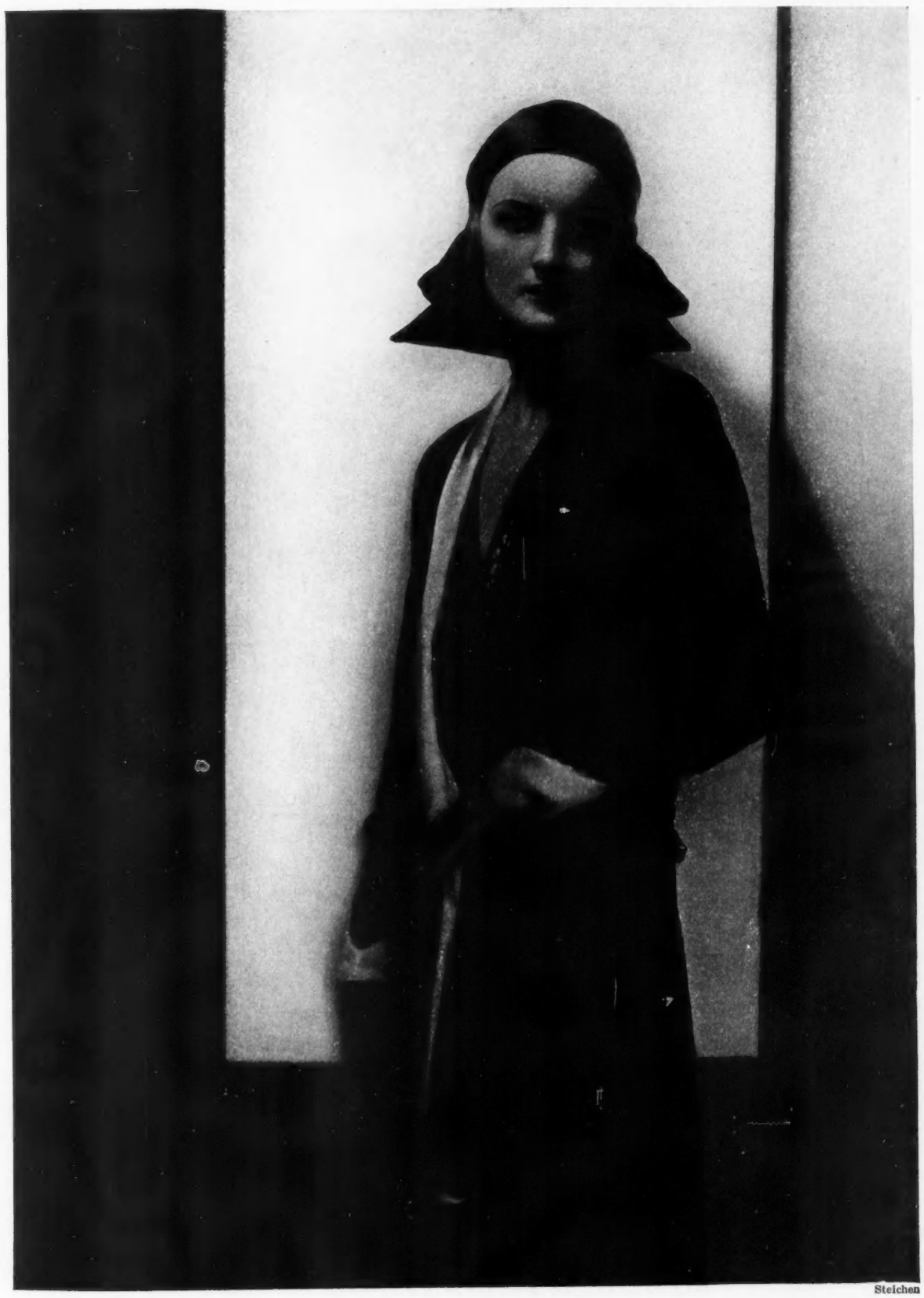
Delmar C. Fewell

Steichen

This autumn, there will be many fabric turbans worn, and by far the newest and smartest material for these is tweed. Agnès has used a tweed braid in a red, brown, and beige mixture for this turban, worn with a tweed scarf in harmonizing tones; from Best. The Schiaparelli collarless coat is of beige homespun tweed; from Saks-Fifth Avenue; posed by Jule André

(Right) For more formal occasions, the satin turban has great chic and charm. This one by Agnès is of black satin, and it is distinguished by great width at the back. Loops of wide satin ribbon form jutting wings and make a becoming frame to the face. The dress is of black and white satin. From Milgrim. Jewels from Black, Starr and Frost-Gorham; posed by Jule André

THE NEW TURBANS



Steichen

Hoyningen-Huené, Paris

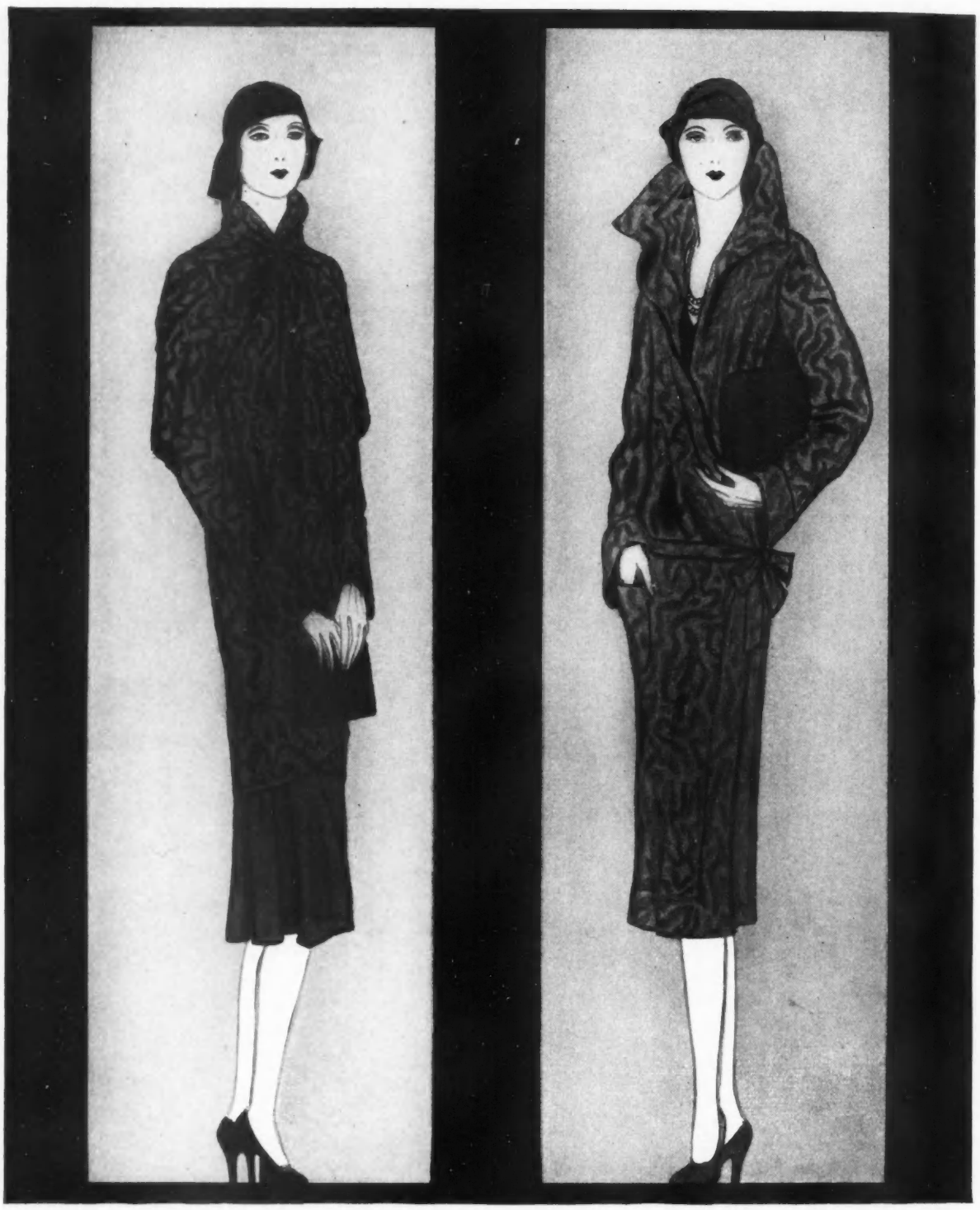
The interest of this classic coat from Fourrures Weil, of finely graded dark mink skins, lies in the diagonal working of the deep shawl collar and in the wide cuffs. A large emerald and diamond hat brooch is a striking note on the Marcelle Lely hat, "Gosseline," of brown taupé felt, which is long at the sides; from Saks-Fifth Avenue. The Germaine Guérin bag is of brown antelope; beige suède gloves from Alexandrine; jewels from Mauboussin

BROWN IN MINK AND TAUPÉ FELT

THE HAT AS A SMART FRAME

(Right) Black velvet is used for this very effective toque by Rose Valois, which is called "Savoy" and which frames the face with a flattering brim, draping into soft folds at the left side and curving across into a deep, drooping point at the right. The jewelled hat brooch, placed in a position of importance, the use of velvet in millinery, and the soft lines of the hat are all indicative of the increasing elegance of the mode. Hat from Bendel

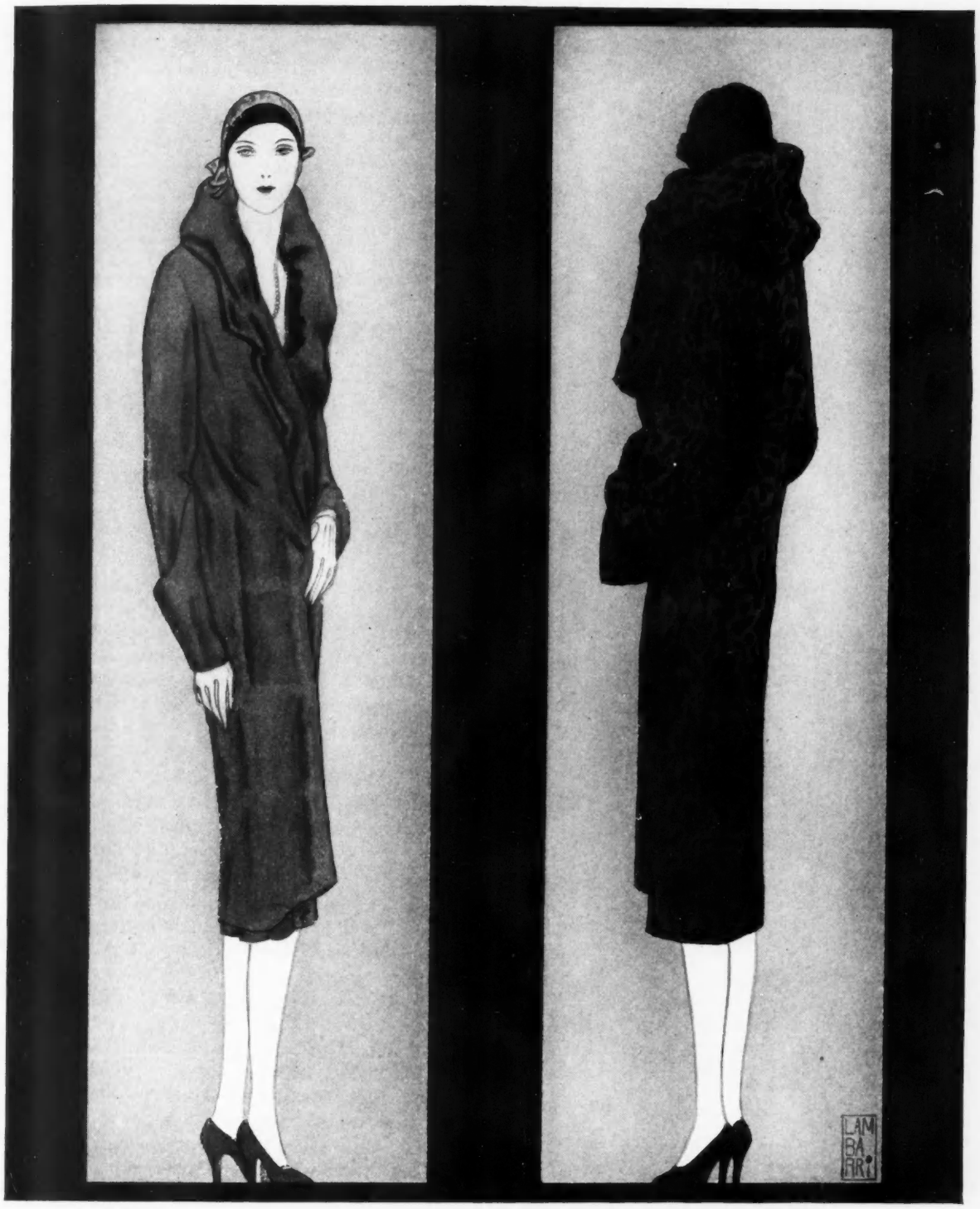
(Left) This pliable black hat, "Etincelle," designed by Maria Guy, combines a crown of crêpe de Chine, which is crossed by narrow velvet bands, with a slanting, soft-edged velvet brim. This crêpe and velvet combination is new in millinery and is especially smart because of the differing lustres of material, giving a very subtle and sophisticated shading to the model. The brim is folded and held back off the forehead by a velvet bow and frames the face while showing the forehead. The off-the-forehead line is, of course, the smartest of all millinery lines this season. Its sweeping curves are flattering to the youthful type of woman, as well as to the type known as an élégante of fashion. Hat from Thurn



Redfern displays a nice feeling for simplicity and chic in this three-quarters length coat of black galiak by drawing a rounded cape collar over the shoulders and tying long ends at the neck. The black felt hat from Florence Walton has interesting length and width at the sides; hat and coat from Saks-Fifth Avenue

Straight, simple lines, a continuous border of the same fur as the coat, and a narrow fur belt all contribute to the distinction of this beige caracal coat by Jenny, which is exceedingly smart for wear throughout the day. With it is worn a hat of beige velvet ribbon by Suzy; hat and coat from Saks-Fifth Avenue

TWO EXAMPLES OF THE DRESSMAKER FUR COAT



The golden-brown colour and the very supple quality of the moiré kid are important features of this long Worth coat with its lovely classic lines and beautifully draped shawl collar. The tight little bonnet by Maria Guy is of black cloqué and brown kid in a tone to match the coat; hat and coat from Jay-Thorpe

A most distinctive shoulder-line has been given this straight black caracal afternoon coat from Molyneux by means of a high, soft collar and a deep back yoke, which is released in a cape effect at the sides, but without detracting from the slim silhouette. This chic treatment is one of unusual charm; coat from Kurzman

STRAIGHT COATS WITH SHOULDER INTEREST

SEVEN VARIETIES OF AUTUMN SUITS

TAILLEURS are never dethroned from their enviable place in the affections of American women to whom they are particularly suited; and, this season, the tailleur will be seen side by side with the many other types of suits. The tailleur of 1929-1930, however, is not a prototype of that of other years. A snugly fitted hip-line gives a suggestion of a blouse to the jacket, as is shown by the suit of men's suiting in a rich dark brown, illustrated above; from The Tailored Woman.

CAPE JACKET SUITS, this season, will have many ardent followers—but one should suppress one's ardour in this respect unless one is gracefully slim. An excellent example of this type of suit is shown at the left. One of the new tweed jerseys in two shades of green and brown is used for it. The jacket is in three-quarters length, and the one-piece frock has a circular skirt. Worn with this suit is a beige felt hat with a brown feather. Both suit and hat are from Frances Clyne.

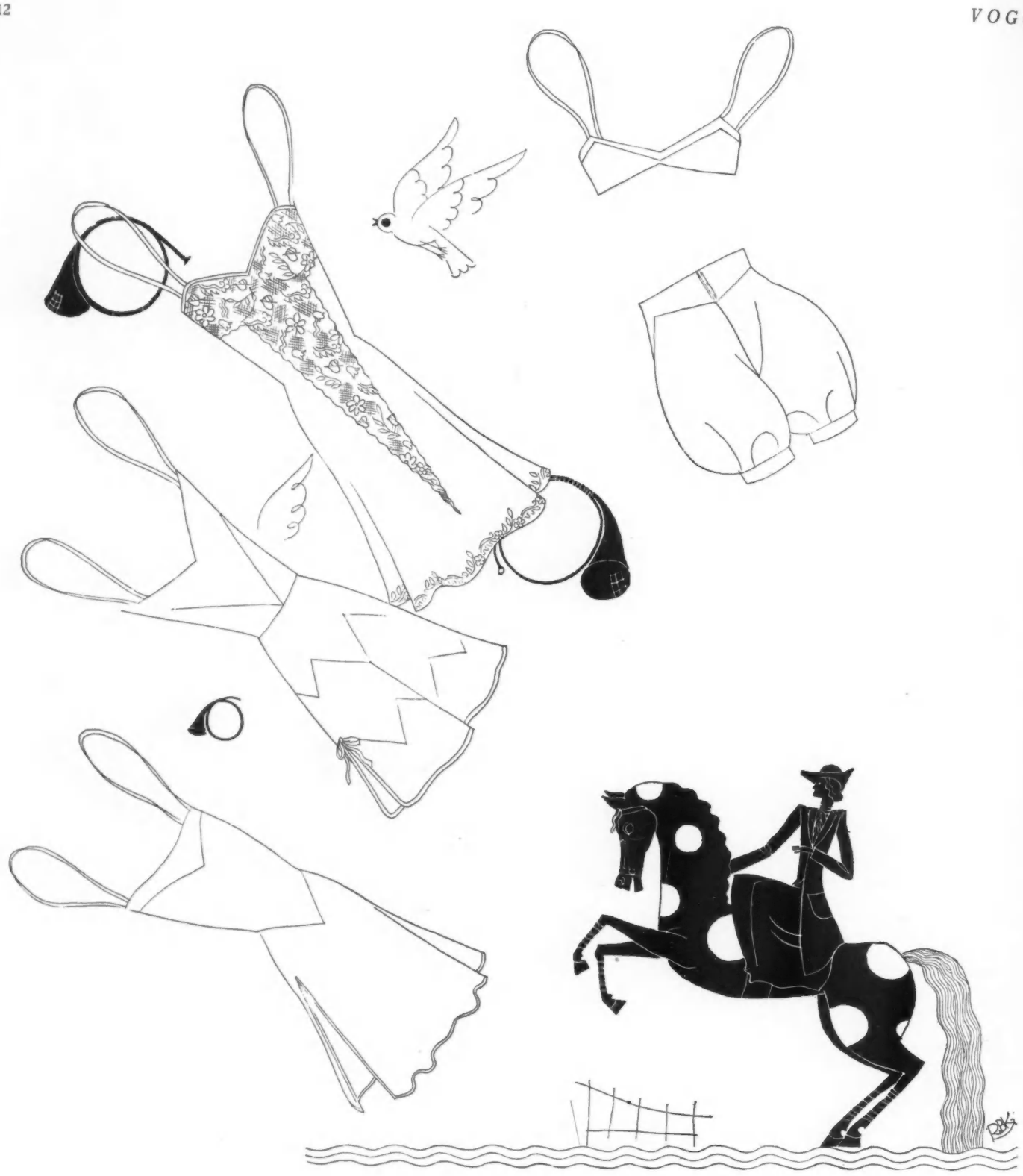
FUR JACKET SUITS—as Vogue predicted in the August 31st issue—are one of the most significant fashion points of the new season. How very chic they may be—especially for sports wear—is shown by the model illustrated at the bottom of this page. The jacket is of lapin fur with revers of rose tweed. The two-piece dress of the same rose tweed is effectively bound in red and has a circular skirt, a bow at the centre of the bodice, and a back yoke; from Bergdorf Goodman.

3 PIECE SUITS, although we had them with us last season, remain as popular as ever. A new formality, however, distinguishes them, as is shown by the one at the left on the opposite page. Fashioned of a rich brown woollen, the coat has a low flare and a cape collar of marten—a fur, by the way, which is having a successful revival this year. The white satin blouse is trimmed with écru lace tiers. A turban in two shades of brown is worn with the suit. Costume from Hattie Carnegie.

4 PIECE SUITS—and this type of suit is perhaps the greatest favourite of all—recommend themselves to wise women of fashion not only because of their unquestioned chic, but because they offer several degrees of warmth and several combinations of costume for travel or country wear. The suit at the upper right consists of a green-and-white tweed top-coat with racoon fur, a jacket and skirt of the tweed, and a jersey blouse. The hat is of green felt and beige ribbon. From Frances Clyne.

7/8 LENGTH SUITS are a manifestation of the new femininity. One of the most effective suits of this classification is shown in the centre of the page. It is of tweed in beige and brown, with a raglan-sleeved coat, buttoned at the neck and collarless. Seaming suggests a low, diagonal yoke. The skirt has an inverted pleat in front. Worn with it is a yellow silk shirt and a sleeveless pull-on of tri-coloured striped jersey. The hat is of brown felt with a feather. Suit and hat from Hattie Carnegie.

3/4 LENGTH SUITS are another type of jacket costume for which a brilliant career is promised this season. The model shown at the lower right is of green-and-black tweed, faintly striped, and a rippling black Persian lamb fur collar gives a smart accent. Persian lamb fur, incidentally, is one of the most important furs for trimming and is especially good on tweed. The skirt is circular, and a green silk blouse has tucks at the hip-line, as well as at each side of the front yoke; from Jay-Thorpe.



NEW PARIS LINGERIE

(Bottom) A bodice, doubly emphasized by points, accentuates the natural waist-line of this Irande chemise of triple voile in a lovely shade of pale pink. The skirt, which is slit up both sides, is bound with satin, which is also used for the incrustation at the neck-line

(Next to bottom) Both sides of crêpe satin in a pale turquoise-blue shade are used for this chemise from Lippé Sœurs. The satiny side makes the well-fitted top of the chemise, the pointed borders of the pantalon, and the pointed yoke buttoning smoothly around the hips

(Third from bottom) A bias cut ensures the slimly moulded silhouette of this beautifully cut evening chemise of pale pink crêpe de Chine, by Sitter. The brassière top of smoky beige Alençon lace is reinforced with tulle, and the lace continues down the skirt in a deep point

(Top) Dull crêpe satin is used for this simple, but charming ensemble of brassière and bloomers by Lippé Sœurs, which is designed for wear with sports clothes. The bloomers are buttoned at the sides of the yoke and held firmly above the knees by narrow, buttoned bands

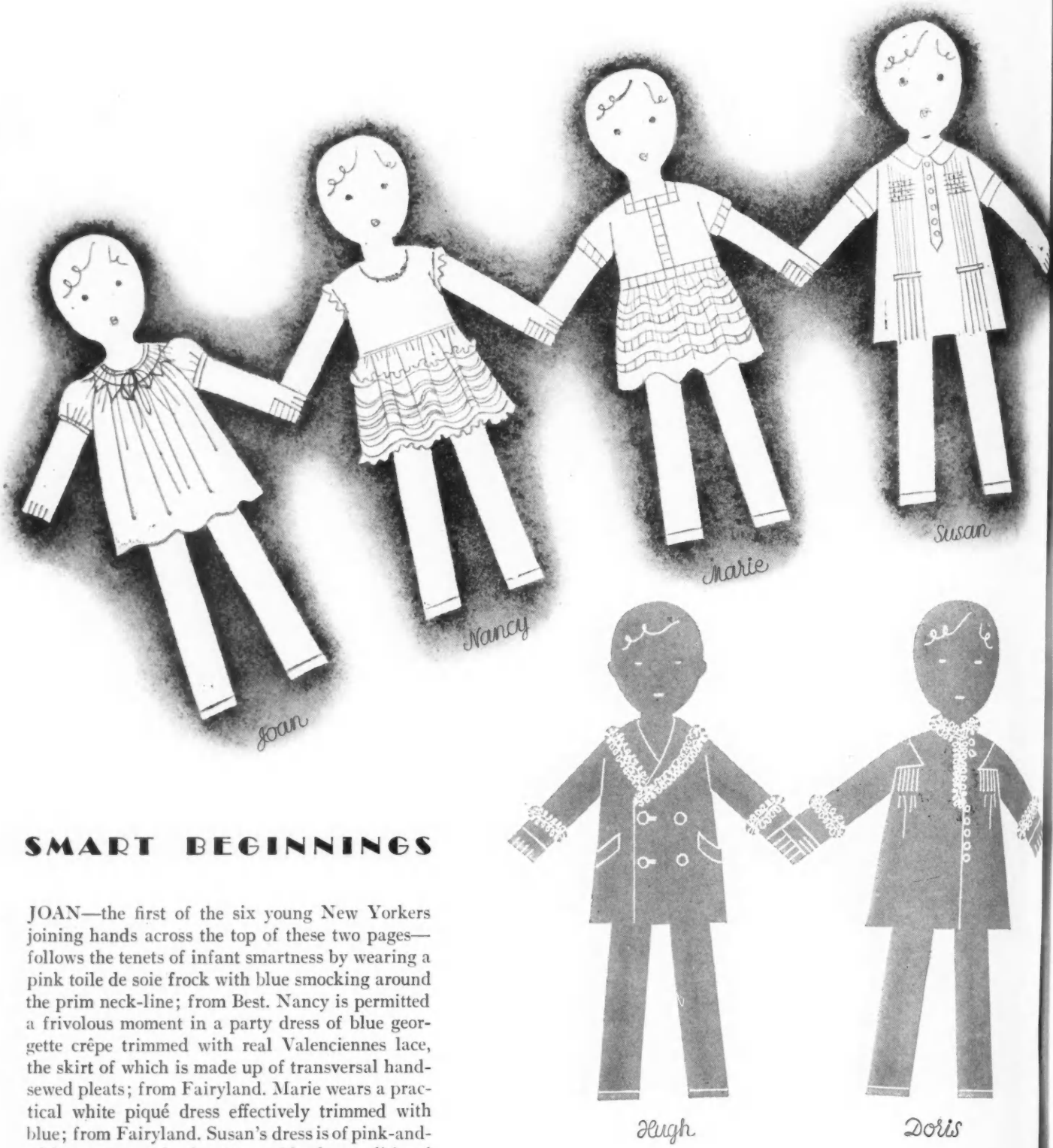
FOR THE HIGHER WAIST

(Top) Louise Peszynska has designed this extremely high, but very supple corset of satin and elastic webbing, laced on each side. This corset moulds the figure comfortably and gives the slim, natural waist-line, which is necessary with the new princesse silhouette

(Third from bottom) Evenly perforated rubber fashions this Louise Peszynska girdle with side lacing. This is intended to be worn while exercising and is excellent for retrieving a normal waist-line, which, all too often, has disappeared during the past years of oblivion

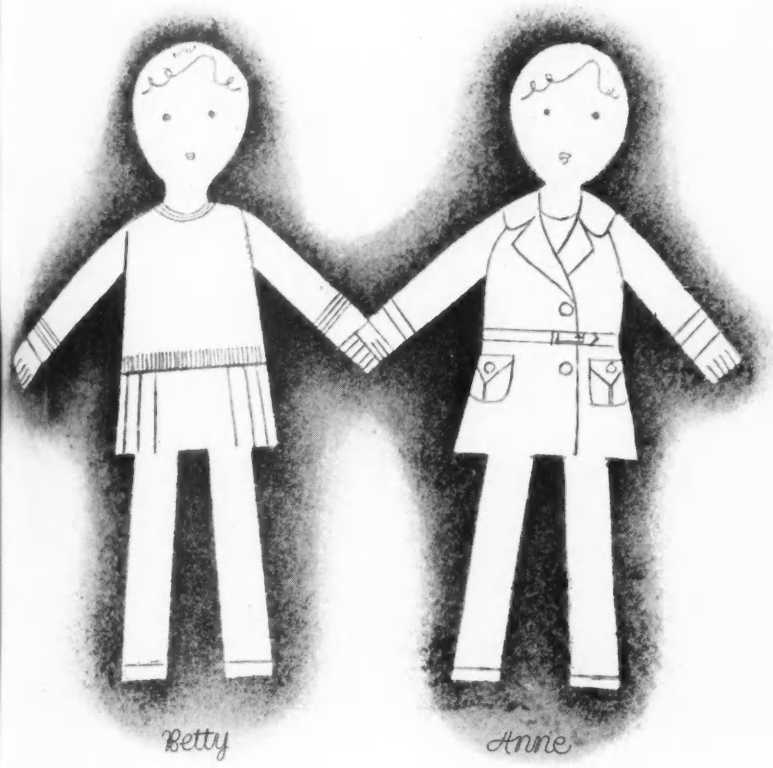
(Next to bottom) Even night-gowns reflect the influence of the down-in-back hem-line and the higher waist-line. This one from Annek is of rose crêpe satin combined with a heavy quality of chiffon, which forms the V-shaped incrustation down the middle of the circular skirt

Crêpe satin is used to emphasize the lovely lines of this pale corn coloured chiffon night-gown from Annek, which also imitates the evening mode with its skirt longer in back. The yoke and motif and the skirt incrustations are joined to the chiffon by fine Turkish point



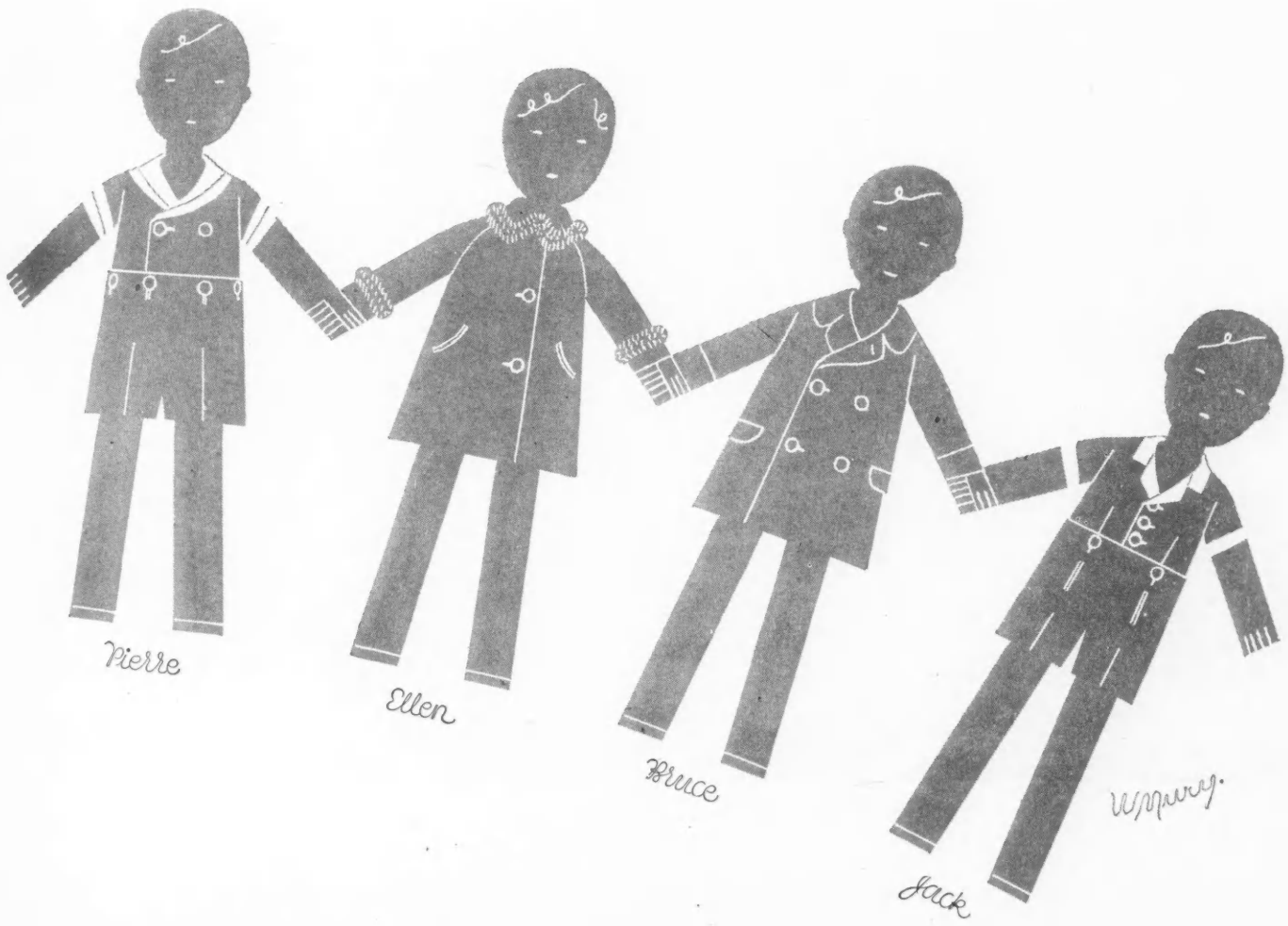
SMART BEGINNINGS

JOAN—the first of the six young New Yorkers joining hands across the top of these two pages—follows the tenets of infant smartness by wearing a pink toile de soie frock with blue smocking around the prim neck-line; from Best. Nancy is permitted a frivolous moment in a party dress of blue georgette crêpe trimmed with real Valenciennes lace, the skirt of which is made up of transversal hand-sewed pleats; from Fairyland. Marie wears a practical white piqué dress effectively trimmed with blue; from Fairyland. Susan's dress is of pink-and-white woven striped cotton with the traditional smocking appearing above groups of pleats. A pink Eton collar and cuffs lend a note of contrast; from Best. Like most of her English cousins, Betty wears during play hours a pink sweater and a pleated skirt of jersey in the same shade; from Tots Toggerie. Anne is exhibiting a rain-coat that is a miniature version of the classic type worn by grown-ups. It is of beige waterproof gabardine; from Best



FOR YOUNG AMERICANS

HUGH and Doris—the two smart young persons at the bottom of the opposite page—follow the attractive brother-and-sister fashion by wearing Castilian-red tweed coats trimmed with narrow bands of black Persian lamb fur. Hugh's coat is classic in cut, but Doris's has a chic standup collar and a distinctive armhole treatment. Both coats are from Tots Toggerie. Pierre's simple suit is of cream coloured tobralco with white linen collar and cuffs; from Fairyland. The charming coat that Ellen wears when she goes for a walk in the Park is of dark red tweed with raglan sleeves and a collar and cuffs edged with brown squirrel fur; from Tots Toggerie. Bruce proclaims a precocious knowledge of masculine good taste by wearing a conventional double-breasted box-coat of tan tweed; from Tots Toggerie. Jack wears a sturdy suit of chocolate coloured linen with a white collar, cuffs, large pearl buttons, and vertically slit pockets that are his greatest pride; from Tots Toggerie



ENTER THE LEG-OF-MUTTON SLEEVE

THE LOUIS-PHILIPPE MODE

THE best that can be said of the Louis Philippe fashions, the first clearly defined mode after the decline of the Empire, is that their bourgeois character was tempered to a certain charm by the innate good taste of the Parisienne. It remains, however, a mode singularly lacking in distinction. Even French taste was not at its best in that period, and the reason may be seen in the chaotic conditions which prevailed in Europe at that time.

Throughout the first half of the nineteenth century, the old theory of the divine right of kings was fighting to a finish its losing battle with the new principle of the sovereignty of the people, and the great industrial development that followed the invention of the steam engine was creating a middle class of immense wealth and power, tending inevitably to make fortune, rather than long descent, the qualification for social position.

When the Battle of Waterloo, in 1815, put a definite end to the power of Napoleon, the conditions of peace were arranged by the Congress of Vienna, dominated by the celebrated Austrian minister, Metternich, a determined reactionary and the most powerful statesman of Europe during a large part of the first fifty years of the nineteenth century. The object of Metternich was the complete obliteration of the French Revolution and the restoration throughout Europe of the old principle of hereditary sovereignty so severely shaken by the Revolution and the power of Napoleon. The Bourbons returned to the throne of France, once more *(Continued on page 134)*

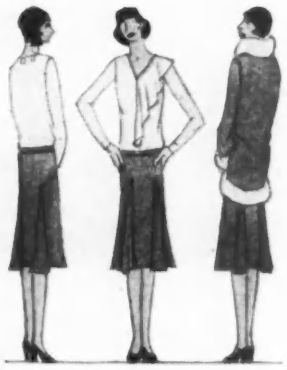
(ABOVE) AN ERA OF WASP-WAISTS, HOOP-SKIRTS, AND PANTALETS

ORNATE COIFFURES TOWER ABOVE BARE SHOULDERS

EDITOR'S NOTE: This is the thirty-first article in a series on the history of costume, appearing in Vogue from time to time, which, when completed, will be published in book form.

FORTY YEARS OF POKE BONNETS

SHAWLS WERE THE ONLY WRAPS



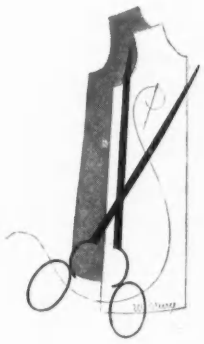
FROCK No. S3366 (Left) This one-piece frock of crêpe marocain has a front tucked in a pointed line, and the sleeves also are tucked in a pointed line. The collar and cuffs are of lingerie. Designed for sizes 14 to 38

FROCK No. S3366 (Second from left) This view of the crêpe marocain frock at the left shows the box-pleated back skirt section, which joins the blouse under the narrow belt. Designed for sizes 14 to 38

ENSEMBLE No. S3365 (Second from right) Velours is used for the coat and skirt of this three-piece ensemble, which has a silk crêpe blouse that may be worn as a tuck-in or an overblouse. Designed for sizes 14 to 40

ENSEMBLE No. S3365 (Right) This is another view of the velours suit at the left. The skirt has inserted circular sides, and the coat is trimmed with a fur band and has a shawl collar. Designed for sizes 14 to 40

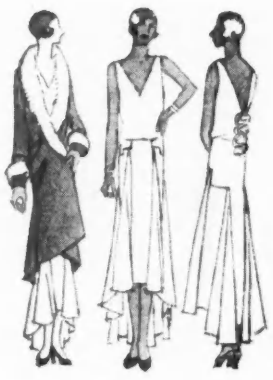
DESIGNS FOR PRACTICAL DRESSMAKING

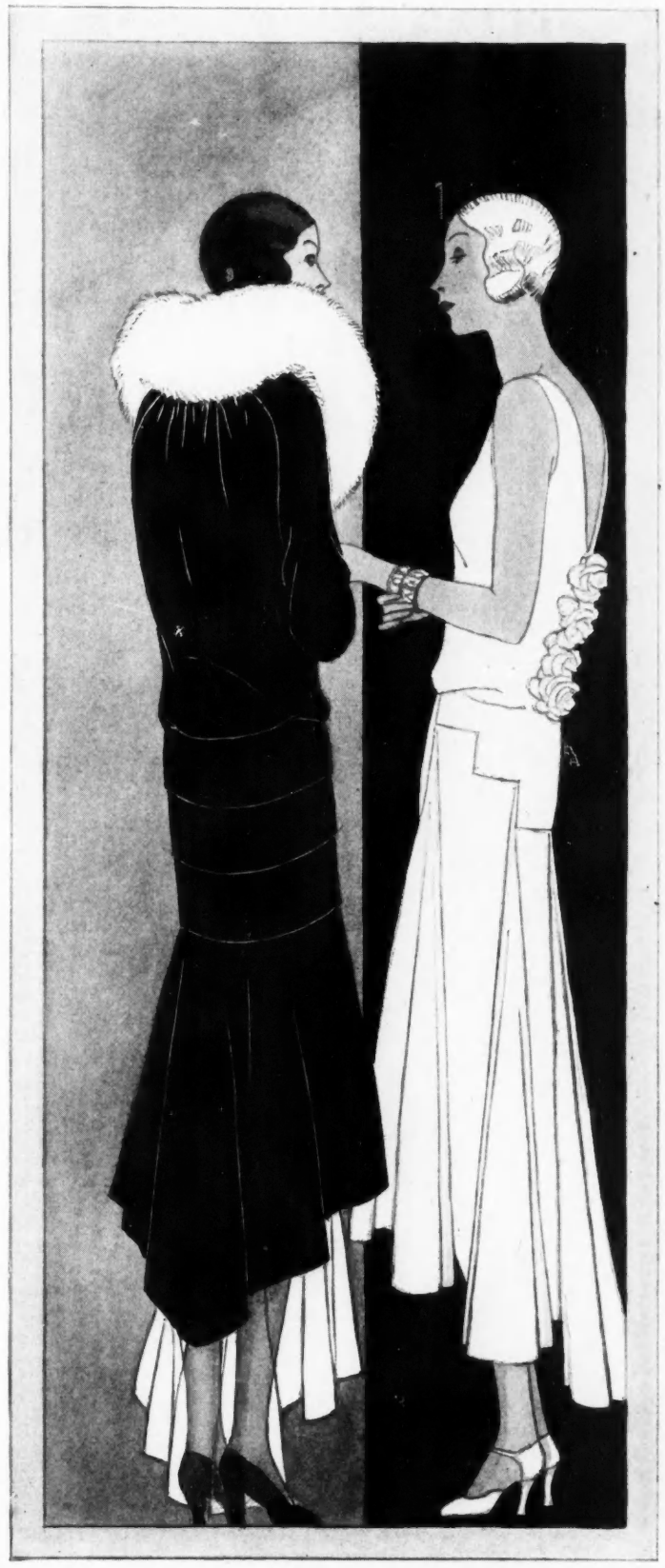


THIS little folio of original Vogue designs contains a charming collection of frocks and wraps for autumn, embodying the newest features of the mode. One of the most interesting of these is the three-quarters length coat, a fashion that derives naturally from the present silhouette, which is moulded to the knees, with fulness below. Higher waistlines, elegance in afternoon clothes, informal fabrics for formal fur-trimmed suits, the revival of flower trimming for evening, the return of satin—all of these details may be observed here.

EVENING WRAP No. S3364 (Right) Shaped, applied bands about the hips terminate at each side front on this velvet evening wrap, which is circular at the sides and has a dipped, pointed line in back. The sleeves are raglan, and there is a shawl collar. Designed for sizes 14 to 44

EVENING FROCK No. S3367 (Extreme right) Circular volants are set on this chiffon evening frock in an irregular line from a high waist-line at the centre front and dipping in back. There are applied flowers below the deep V neck in back. Designed for sizes 14 to 40



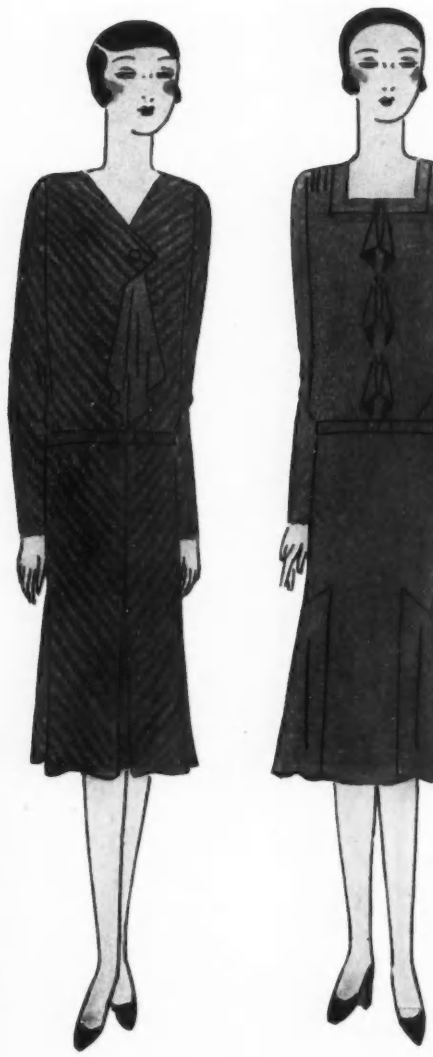


NEW FROCKS OF SILK AND WOOL

DESIGNS FOR PRACTICAL DRESSMAKING

FROCK No. 5006 A new collar with cascading lapels contributes interest to this two-piece frock of flat crêpe. The skirt has inserted godets and a fitted yoke. Designed for sizes 14 to 42

FROCK No. 5004 This one-piece silk crêpe frock derives its chic from the unusual pointed line of the draped collar and the pointed joining of the skirt and blouse sections. Designed for sizes 14 to 42



FROCK No. 5007 Diagonal woollen—a fabric of importance for autumn—is used for this one-piece frock with a crêpe jabot. One may choose between two back neck-lines. Designed for sizes 14 to 44

FROCK No. 5001 (Above, right) A square neck-line, knotted ends, and inserted circular sections in the skirt are the features of this lightweight woollen frock. Designed for sizes 14 to 42

FROCK No. 5011 (Right) This frock of cashmere broadcloth has a surplice front, which ties low at one side, and a flared skirt with a pleated front and back panel. Designed for sizes 14 to 44

DESIGNS FOR PRACTICAL DRESSMAKING

COAT LENGTHS VARY SMARTLY

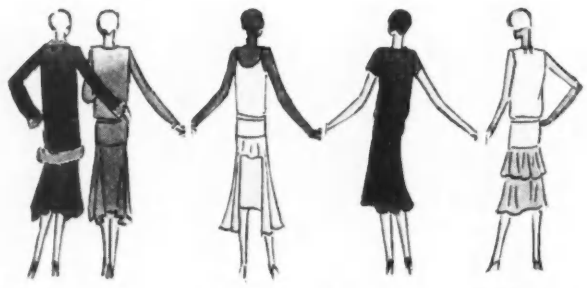
SUIT No. 5010 (Above, left) This suit of woollen basket-weave has a single-breasted coat with the fronts extending to meet the back. The skirt is circular at the sides. Designed for sizes 14 to 42

COAT No. 5017 SKIRT No. 5020 (Upper right) Cashmere broadcloth is used for this full or three-quarters length coat and the skirt with a circular flounce. Designed for sizes 14 to 46; skirt, 26 to 36

COAT No. 5017 FROCK No. 5016 (Left) Beneath this broadcloth coat (shown also above) is worn a silk crêpe frock, also described on page 122. Designed for sizes 14 to 46; frock, 14 to 42

COAT No. 5003 One may decide between finger-tip or seven-eighths length for this tweed coat with a tuxedo collar of fur or cloth, patch pockets, and optional belt. Designed for sizes 14 to 44

ENSEMBLE No. 5014 This one-piece frock of velvet and sheer metal cloth has a fur-trimmed jacket with shaped fronts, which may be worn open or closed. Designed for sizes 14 to 42



FROCK No. 5016 Crêpe in two tones is used in this one-piece frock with two-tier circular flounces and tie trimming. The set-in sleeves are optional. Designed for sizes 14 to 42

ENSEMBLE No. 5014 The ensemble at the extreme left is shown here developed in silk crêpe with a jabot finish on the blouse. The sleeves are optional. Designed for sizes 14 to 42

EVENING FROCK No. 5013 Chiffon is used for this evening frock, which has long side draperies set on about hip depth and a narrow buckled belt. Designed for sizes 14 to 42

FROCK No. 5012 The circular back of this crêpe faille frock meets the straight front at each side, and there are shirrings at front and sides of the waist. Designed for sizes 14 to 42

DESIGNS FOR PRACTICAL DRESSMAKING

FROCKS FOR THE MORE FRIVOLOUS MOMENTS

LOOK FOR THE
RED-AND-WHITE LABEL

MOCK TURTLE SOUP

for the connoisseur!

For those whose taste is sensitive to every subtle nuance of the soup-maker's art, Mock Turtle Soup is precious indeed. This is one of the reasons that Campbell's have won the confidence of such experienced diners. For Campbell's French chefs blend for them a Mock Turtle Soup true to their highest expectations.

* * *

Such a soup as you associate with smartest restaurants and hotels! Such a soup as home kitchens seldom attempt, yet so welcome on the home table. 12 cents a can.

EAT SOUP EVERY DAY AND ENJOY A DIFFERENT SOUP EACH DAY

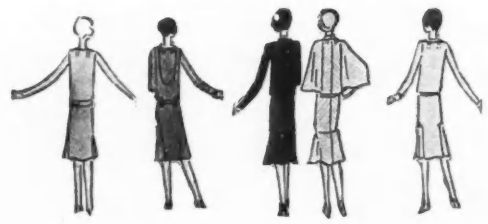
YOUTHFUL MODES FOR THE AUTUMN

COAT-FROCK No. 5005 A circular flounce lengthens the upper section of this wool crêpe frock, which has a piqué vest and a single-breasted closing. Designed for sizes 14 to 42

COAT-FROCK No. 5005 The one-piece frock at the left is shown here in diagonal woollen with a cape. The set-in sleeves have a button finish. Designed for sizes 14 to 42

JUNIOR MISSES' FROCK No. 5008 The godets of this one-piece silk crêpe frock are in one with the front. There are an inserted vest and a belt. Designed for sizes 13 to 21

JUNIOR MISSES' FROCK No. 5002 This wool crêpe jumper frock has a separate silk blouse with lingerie jabot and cuffs, and the back may be cut low or high. Designed for sizes 13 to 21



FROCK No. 5000 Lingerie collar and cuffs are a feature of this flat crêpe frock, which has the front and sides lengthened by a pleated section. Designed for sizes 14 to 44

DESIGNS FOR PRACTICAL DRESSMAKING

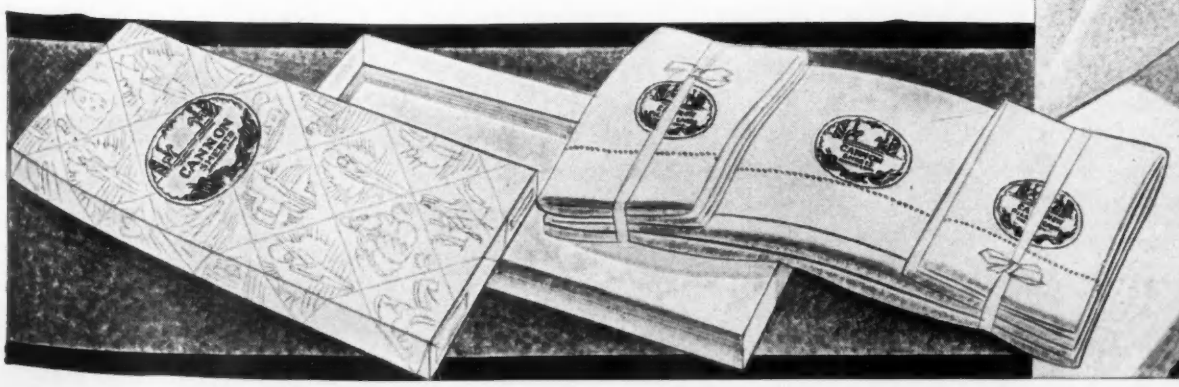
Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of the patterns shown in this issue are given on page 205

. . . But the real measure of their worth is

COOL, SMOOTH, CARESSING COMFORT

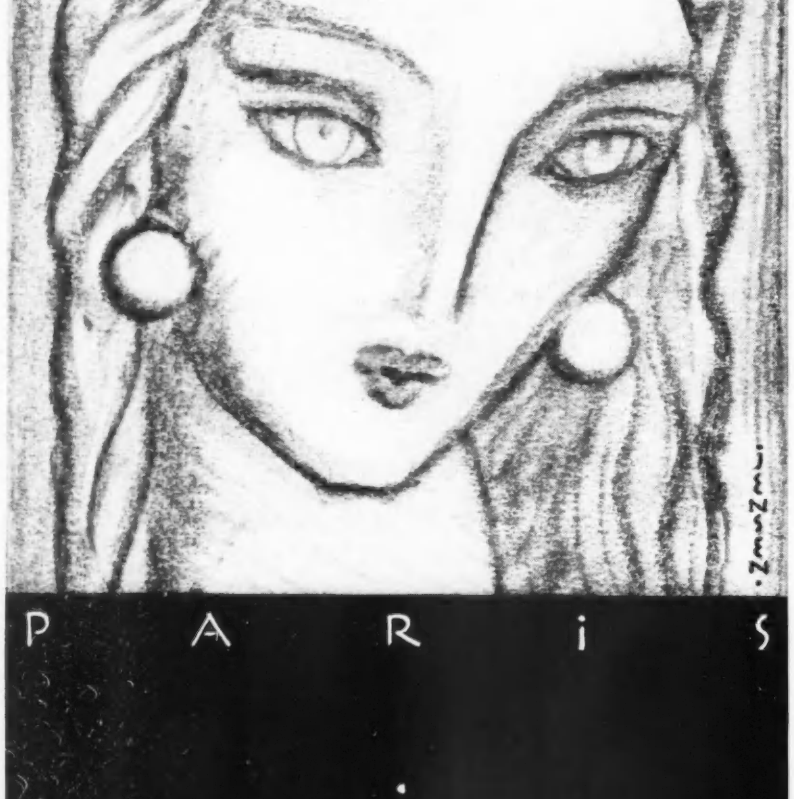
IN THE STORE you were impressed with their close, even, supple texture. They had, unquestionably, the appearance and the feel of luxury. They were the best sheets made only of finest long-fiber Egyptian cotton, the saleswoman told you, with more than 100 threads to the square inch. Naturally, they would wear longer than others. At the price of $3.25 each they seemed the thriftiest of purchases. ■★ But the real measure of their worth came after you had tucked their snow-white smoothness into a bed and had slept between them—only once! How their cool even softness lulled you. How sweetly, gently they caressed you while you slept. And the next night found them still scarcely wrinkled, still comfortable, still serene. You decided, then and there, that there was indeed a vast difference in sheets! ■★ Cannon sheets, Lavender Lawn, may be had in snow white, in six lovely pastel shades, or in white with smart colored hems. They are sold singly, in packages of six sheets or pillow-cases, and in boxed sets (a pair of sheets and matching pillow-cases) scented with Yardley's Old English Lavender. Average size in white costs about $3.25. Hemstitched or plain. Cannon Mills, Inc., 70 Worth Street, New York City.

CANNON LAVENDER LAWN SHEETS



LUCIEN LELONG

PARFUMS

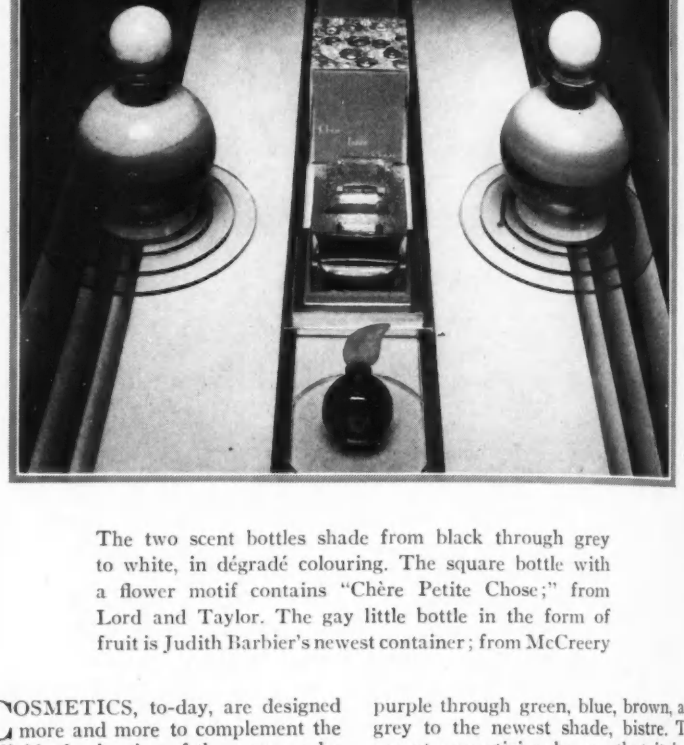


PARIS

LUCIEN LELONG

The woman who has not yet "found" her perfume has not experienced my parfums A, B, C and N... Intimate fragrances expressive of personality . . . Delicate implications of one's variable mood. Do try them! At the smarter shops and department stores.—L. L.

ON HER DRESSING-TABLE



The two scent bottles shade from black through grey to white, in dégradé colouring. The square bottle with a flower motif contains "Chère Petite Chose;" from Lord and Taylor. The gay little bottle in the form of fruit is Judith Barbier's newest container; from McCreery

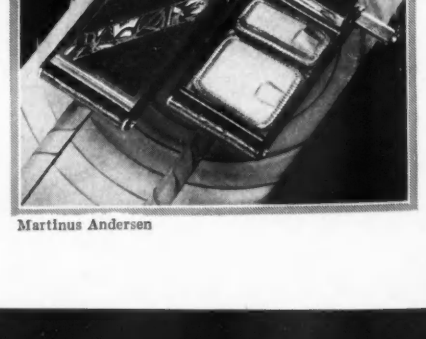
COSMETICS, to-day, are designed more and more to complement the individual colouring of the women who use them. The time when a single shade of powder—and that often white or pink!—and one shade of rouge were considered sufficient to serve every type from blonde through brunette is so far in the past that it is difficult to believe that it ever existed.

Few cosmetic items are more typical of the modern trend of suiting the individual complexion than the Tussy lipsticks, made by Lesquendieu. These lipsticks are now available in eight different shades, since two new colours have been added to the series. One of the new colours is an orange tone that is effective with sunburned skins. The orange notes have not proved easy to reproduce in lipsticks, as a general rule, but this is a very successful one, imparting brilliance to dark skins. The second new shade is somewhat deep, but still vibrant, an unusual shade that is especially attractive for evening and one that the dark blondes find becoming. The Tussy lipsticks, which are made in France, are of smooth consistency, and their smart, stubby little cases of galalith, in a different colour for each different shade, are famous among smart cosmetics.

Another Lesquendieu contribution to the individualizing of make-up is a cream eye-shadow in six different shades, ranging from purple through green, blue, brown, and grey to the newest shade, bistre. The expert cosmetician knows that it is of the utmost importance for the woman who uses eye-shadow to choose it in exactly the right shade, and this range provides an adequate choice. The bistre shade is dark in tone and is very striking when it is skilfully used by one of brunette colouring. The Lesquendieu products are available at the toilet-goods counters in department shops all over the country.

The vanity-case that is shown in the lower photograph on this page presents an innovation in vanity equipment, in that it is in the form of a miniature camera. The key, which would turn the film in a camera, pulls out to reveal a lipstick, and the top, when it is opened by means of a spring, reveals a clear mirror and fine-textured rouge and powder in compact form. The rouge is available in three different shades, the powder in four, and the lipstick in three, and refills may be purchased for all of these. This case, which is covered with real leather, in six different shades to complement the colours of different costumes and stamped with gold, is conveniently slim and compact in form. There are also de luxe versions in Florentine leather, with platinum or gold finish. The camera vanity-case may be purchased in department and large drug shops all over the country.

(Below) The camera vanity, covered with leather and stamped in gold, contains a clear mirror, powder, rouge, and lipstick; from Saks-Fifth Avenue



Martinus Andersen

Piquante — Vivacious — Chic

MRS GIFFORD PINCHOT II

A lovely young Parisian-American reveals the French philosophy of Beauty

LOVELY young Parisian—welcome to America! Born and bred in France, you bring its sunshine in your smile. As the bride of a New Yorker of distinguished name and family, your pretty ways and sparkling wit have won all hearts.

You are so beautiful, with your golden hair and laughing brown eyes and your flawless fair skin suntanned to coppery sheen. A true "October blonde"! Tell us your French philosophy of beauty! What is the secret of your inimitable charm?

"This is our rule," says Mrs. Gifford Pinchot II: "Be always meticulously groomed, *toujours soignée!* For beauty in France is chic, and chic is smartness, simplicity, fastidious perfection of detail.

"Yet to your clever America we owe four wonderful ways to guard our loveliness—simply, swiftly, surely.

"Just the four steps of Pond's Method—faithfully followed every day and never omitted—will keep one's skin exquisitely smooth and fresh and clear.

"The Cold Cream for immaculate cleansing is the best I have found anywhere. The dainty Cleansing Tissues are the perfect way to remove cold cream. The perfumed Skin Freshener to tone and firm the skin bestows the gift of youth, and the delicious Vanishing Cream for powder base keeps your skin like velvet. In all the world nothing is finer or purer than Pond's four delightful preparations."

WOMEN of elegance in every land follow Pond's Method:

DURING THE DAY—First, for complete cleansing, generously apply Pond's Cold Cream over your face and neck, patting with quick caressing upward and outward strokes, letting the fine oils penetrate every pore. Do this several times and always after exposure.

SECOND—wipe away all cream and dirt with Pond's Cleansing Tissues. They are so much softer, more absorbent—such a saving of laundry and towels.

THIRD—soak cotton with Pond's Freshener and briskly dab your skin to banish oiliness, close pores, tone and firm, and preserve the youthful contours.

LAST—smooth on Pond's Vanishing Cream for powder base and exquisite finish.

AT BEDTIME—cleanse your skin thoroughly with Cold Cream and wipe away with Tissues. The coupon brings trial sizes of all four preparations. Try them!

Beautiful MRS. GIFFORD PINCHOT II *was recently married to the young scientist and sportsman of this distinguished family. She was Mademoiselle Janine Voisin of Paris, daughter of the French "industriel." A radiant October blonde, her golden hair and brown eyes contrast with her fair skin. Imagine this lovely coloring set off by this Russian coat of crimson velvet embroidered in gold!*

(right) *She is enchanting in evening dress, with her lovely neck and arms. Her Lanvin frock is of ivory taffeta and tulle.*

(below) *On her Florida honeymoon, this young Parisian discovered the delights of deep-sea fishing. A keen sportswoman, she rides, drives, swims and dives superbly.*

(left) *Pond's four delightful preparations—famous Two Creams, Cleansing Tissues for removing cold cream and fragrant Skin Freshener to banish oiliness after cold cream cleansing.*

SEND 10¢ FOR POND'S 4 PRODUCTS

POND'S EXTRACT COMPANY, Dept. W
110 Hudson Street · New York City

Name_____

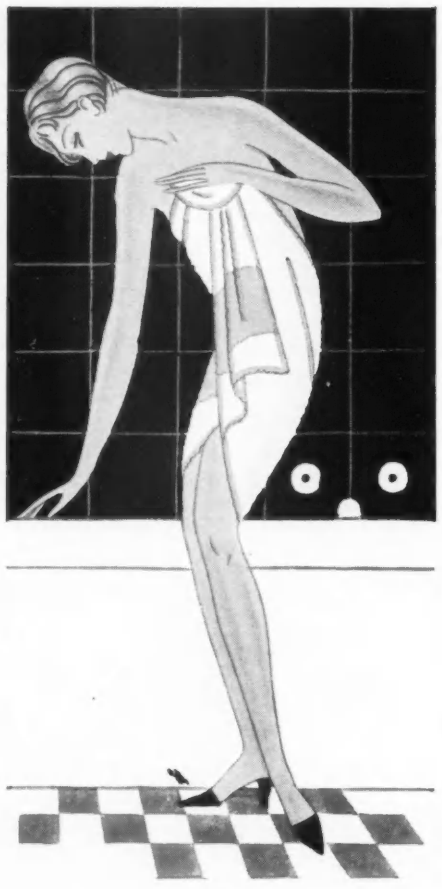
Street _____

City_____ State_____

Copyright 1929, Pond's Extract Company

To "tone up" your skin —to have a skin with that glorious soft "feel" of rare velvet—

And to get it INSTANTLY— *without waiting—without discomfort—*



MERELY dissolve half a package or more of LINIT in your bath. Step into the tub and enjoy the soothing sensation of a rich, cream-like bath. Bathe with your favorite soap as usual.

Then feel your skin—just like velvet!

After your LINIT bath, powdering is unnecessary, as LINIT leaves just the right amount of powder on the skin, evenly spread. You will find that LINIT adheres well, absorbs perspiration without caking, eliminates shine on body, hands and face.

Starch from Corn is the main ingredient of Linit. Being a vegetable product, Linit is free from any mineral properties that might injure the skin and cause irritation. In fact, the purity and soothing qualities of Starch from Corn are regarded so highly by doctors and dermatologists, that they generally recommend it for the tender skin of young babies.

Whether your skin is the dry or oily type, a LINIT bath is equally effective.

LINIT is sold by your *Grocer*

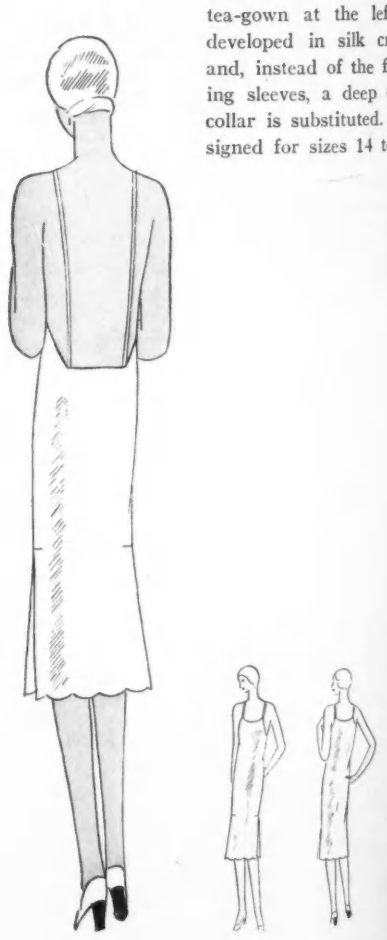
THE BATHWAY TO A SOFT, SMOOTH SKIN

FEMININE HOURS OF EASE

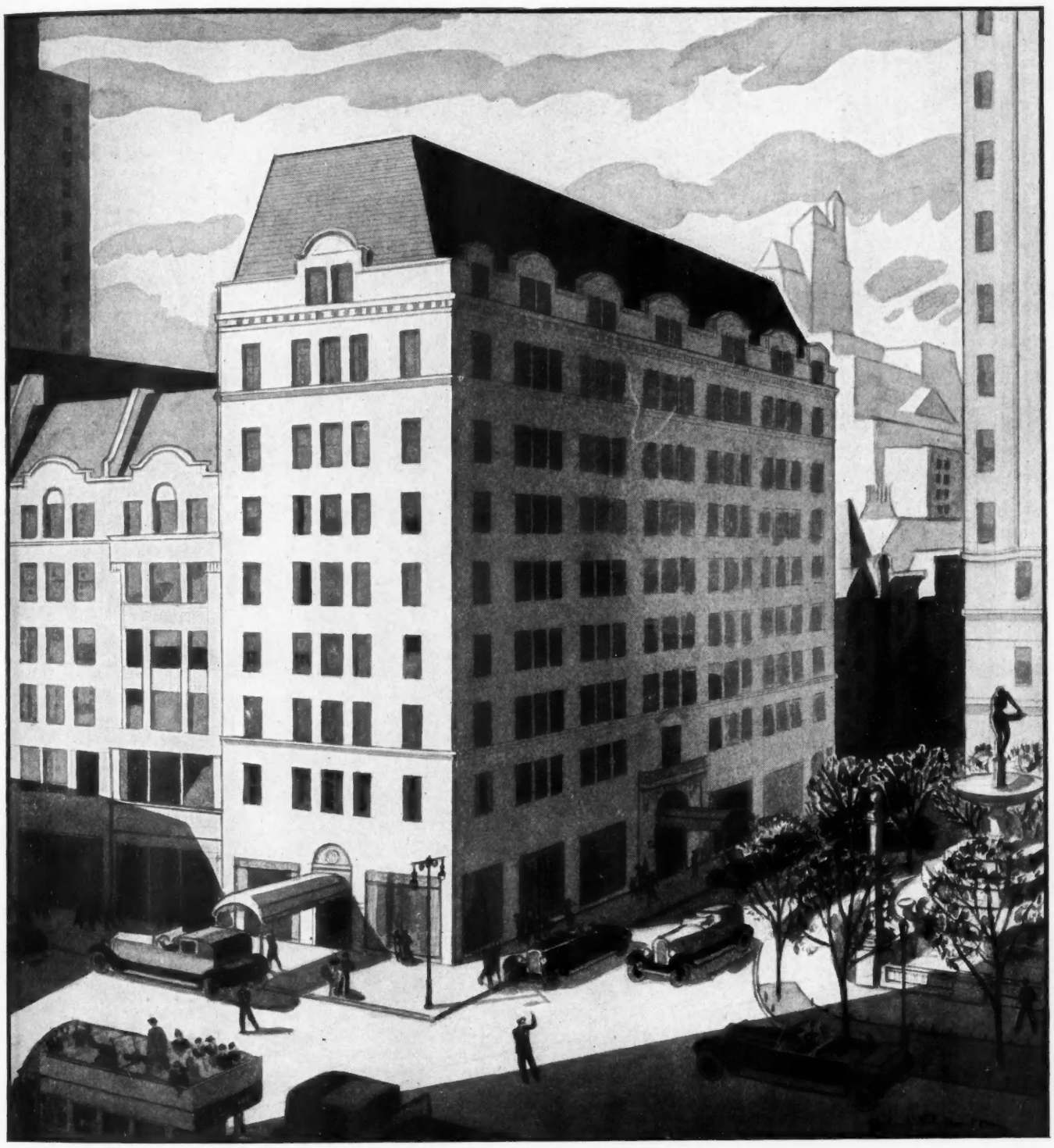
DESIGNS FOR PRACTICAL DRESSMAKING

HOSTESS GOWN No. 9965 Lace and chiffon are charmingly combined in this tea-gown with applied godets forming the trains and flowing sleeves with epaulet shoulders. Designed for sizes 14 to 40

HOSTESS GOWN No. 9965 This version of the tea-gown at the left is developed in silk crêpe, and, instead of the flowing sleeves, a deep cape collar is substituted. Designed for sizes 14 to 40



COSTUME SLIP No. 9966 This silk crêpe costume slip, for day or evening, may have a scalloped or straight hemline and either a high or low back neck-line. Designed for sizes 14 to 44



BERGDORF GOODMAN'S NEW FASHION REVELATION

Open this month...the two new adjoining buildings...an eloquent proof of the enthusiastic patronage received during our first year on the Plaza. A new Shoe Salon with a complete selection of Bergdorf Goodman shoes...a luxurious Louis XVI Boudoir as a décor for lovely lingerie...an enlarged sports department. These innovations fulfill the idea that to be well dressed, the smartly gowned woman must have that final expert touch on her shoes and lingerie as well as on her hats and accessories...to have the soignée air of feminine perfection, she must go from salon to salon, creating her ensemble as individual and harmonious as our designers can make it. Fourth Floor: Made-to-Order, Boudoir for lingerie and boudoir accessories. Third Floor: Ready-to-Wear, enlarged Sports Salon. Second Floor: Shoe Salon, Furs, Coats and larger sizes in gowns. Street Floor: Hats, Bags, Gloves, Hosiery, and Prince Matchabelli Perfumes.

BERGDORF GOODMAN

FIFTH AVENUE at 58th
NEW YORK

☆

6 months if you're single ....3 if married

"...No, not that table, Jerry—I'm all for dim religious light. What's left of my tan is a mess—wish I'd never tanned—but you might as well spend your summer under a bath-mat if you don't, for all the fun you'd have . . . Why was I born with such a skin, answer *that* one, like a good brother!

"Mary had the same trouble last year—blotches, roughness, pores all showing up?...This year she's fine? What did she use—*quick, Jerry!*...It's a liquid cream she puts on the last thing at night and again in the morning before her make-up—she's given up everything else—it's good for wrinkles and flabbiness, *besides* giving her an even skin?... You've got a clever wife; for heaven's sake live up to her and *think what it was!* ...It smelled like flowers? *What* flowers?

"Geraniums?...Oh Jerry, was it that Nina Geranium Cream I've seen advertised so much?...It *was?* ...Three-fifty a jar and it lasts 6 months?...You give the order—and lend me the money—I'm going right out and buy some!...If it works, I'll send Mary that scarf I got in Paris!...Get the scarf *now*?...Well, of all the True Believers! Jerry, I'll bet you use Nina yourself—I *thought* you looked improved!"

nina
geranium
cream

COUPON

Look for Nina Geranium Cream in the best shop in your city. If they haven't stocked it yet, send three-fifty to Produits Nina, 580 Fifth Avenue, New York. For advice on beauty problems, nobody can be more helpful than Miss Nina Nestor, at the same address—and she doesn't charge a cent.

Name.....

Address.....

City..... *State*.....

FROM PLAYTIME TO PARTY TIME

FROCK No. 2980 (Extreme left) The gathered ruffle on the skirt of this small sleeveless party frock of crêpe de Chine may be omitted. The shirred bertha collar terminates at each side front, and three bows trim the opening. Designed for sizes 2 to 8

FROCK No. 2981 (Left) The shirred bertha collar of this one-piece georgette crêpe party frock may be deep or brief, and a shirred flounce lengthens the tucked upper section. The model may have set-in sleeves, if preferred. Designed for sizes 10 to 14

ENSEMBLE No. 2977 (Extreme right) This three-piece ensemble consists of a jersey jacket and pleated skirt and a contrasting linen blouse. The coat is finished with a graduated fold and four buttons and has set-in sleeves. Designed for sizes 6 to 14

ENSEMBLE No. 2977 (Right) The jersey skirt of this ensemble buttons through a belt to the linen blouse, which is double-breasted with a small scalloped collar and cuffs. The set-in sleeves are optional. Designed for sizes 6 to 14 years

COAT No. 2979 (Extreme left) Velours is used for this simple little coat, which has bands of fur on the straight collar and cuffs. There are epaulet sleeves, tie ends at the neck in front, and gathers at the neck in back. Designed for sizes 4 to 14 years

FROCK No. 2978 (Left) Pointed trimming is a feature of this two-toned wool crêpe frock, which is slashed at the front and has shaped facing on each side. The sleeves are optional, and there are gathers at the neck in back. Designed for sizes 2 to 8

The MADE-TO-ORDER MODE-TO-ORDER IN ONE FITTING

For the Woman of Many Interests and Little Time

Made-To-Order is the aristocratic tradition in the mode...there is no alternative by which a woman can be well-gowned...fidelity to fashion and to the figure still involves FITTING...but what a socially busy woman objects to is the tedium of repeated try-ons ...and at last, after months of research and experiment, we have solved her dilemma and ours...reorganizing our workrooms and augmenting our staffs with the most meticulous specialists in fitting...freeing the mode of its delays and reducing its accustomed processes to a single, first and final operation... hitherto, it meant, not one fitting, but many...henceforth, it means, not many, but ONE...we announce a new season and a new era...not only the new mode, but a new technique...achieving, in even the most exquisite example of the ensemble, the aerial analogy of a non-stop flight between Choice and Completion!

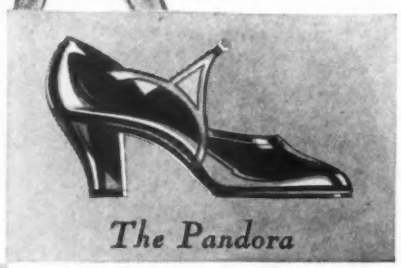
Of course, this Single Fitting Service is Optional
Additional fittings may be had if desired
Either method means Stein & Blaine

Stein & Blaine
INC.
13 and 15 West 57th Street, New York

The Young Foot Is the Happy Foot!

And the foot stays young and happy in Drew Arch Rest Shoes

Keep the foot young . . . it can be done so easily, so fashionably, so smartly, in Drew Arch Rest Shoes! Created with the modern mode in mind . . . these youthful styles for the fashionable foot . . . these youthful Shoes that keep the foot young, as well! The scientifically designed Drew Arch Rest construction is the secret . . . upholding the arch and instep, guarding against fatigue and strain, distributing the weight evenly . . . literally, keeping the foot young. Most styles $8.50, $10.00 and $12.50, at your dealers. Send the coupon below for the Drew Folio of Footwear Fashions. The Irving Drew Company, Portsmouth, Ohio.



The Pandora

DREW ARCH REST Shoes for Women

"keep the foot small"

THE IRVING DREW COMPANY,
Portsmouth, Ohio

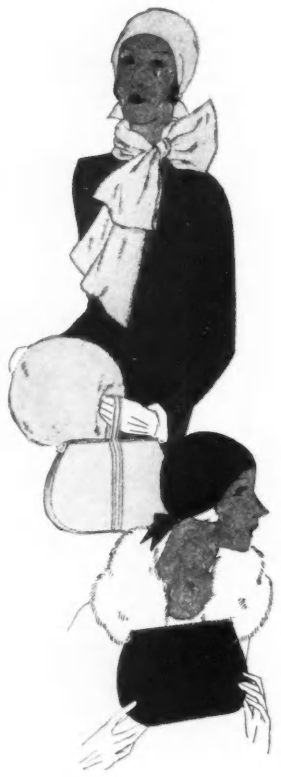
Please send me my complimentary copy of the new Drew Folio of Footwear Fashions.

NAME_____

ADDRESS_____

CITY_____ STATE_____

DETAILS THAT MAKE FOR CHIC



HAT SET No. 5018 (Top, left) The always distinguished turban is developed here in broadcloth with a round crown and a shaped, close-fitting brim. Designed for sizes 20 to 23

HAT SET No. 5018 (Top, right) The other hat in this set is also made of broadcloth and has a sectional crown and a shaped, off-the-face brim. Designed for sizes 20 to 23

ACCESSORIES SET No. 5019 (Upper left) Velvet is used for this set consisting of a turban, a straight scarf, a melon muff, and a bag. Designed for one size only

ACCESSORIES SET No. 5019 (Above) Another view is given of the tied-on turban and bag shown above. The shaped bag may have two styles of handle. Designed in one size

BLOUSE No. 5015 (Upper right) This very smart georgette crêpe overblouse is finished with scallops and has a jabot neck and set-in sleeves. Designed for sizes 14 to 42

BLOUSE No. 5015 (Middle, right) This version of the blouse at the top is of flat crêpe, and it is a sleeveless tuck-in with cape sections. Designed for sizes 14 to 42

BLOUSE No. 5009 (Lower right) Silk crêpe is used for this overblouse, which may be a tuck-in. It has a shaped closing and tucks in back. Designed for sizes 14 to 42

ANY FURRIER FOR FURS!

Stein & Blaine

FOR FINESSE!!

It is a common custom for furriers to expatiate on quality of skins alone...as if a fine vocabulary were enough to make a poet or an artist's talent were due to the quality of his paints!...the furrier is still more important than the fur!...Stein & Blaine pelts, like Caesar's wife, are above suspicion...so we emphasize MAKING and ask you to take the MARKING for granted...we are more furriers by training than furriers by trade...skilled in imparting to a fur the sophistication of town...moulding a mosaic of many pelts into the illusion of a single skin ...so invisibly joined as to appear GROWN-TOGETHER rather than SEWN-TOGETHER!...and so cunningly contrived as to add the slender lineaments of fabric to the enchantment of fur.

Furs in terms of Pelts?

Or Furs in terms of CHIC?

Which shall it be?

Stein & Blaine
INC.
13 and 15 West 57th Street, New York

Camel Down
REG US PAT OFF.

a coat to go with you wherever you go

SOFT · SUMPTUOUS · WARM · 100% pure, imported Camel Wool. Styles for every form of sport and lounge wear ...available in Natural · Cinnamon · Beaver · Navy Oxford · Navy · Mist · Oxford. At your favorite shop. Tailored by

DEL MONTE-HICKEY · New York

THE LOUIS-PHILIPPE MODE

(Continued from page 116)

Kings "by the grace of God," and their attitude is well expressed by the first of the restored Bourbon kings of France, Louis XVIII., brother of Louis XVI., who, on his accession, made a proclamation opening with these words:

"Your king, whose fathers reigned over your fathers for more than eight centuries, now returns to devote the rest of his days to defend and to comfort you."

Not even the power of a Metternich, however, sufficed for long to prop up the declining prestige of the kings of France. To a people who had tasted liberty and had been bred in a hatred of the old aristocracy, the rule of the restored Bourbons was no less oppressive than that of the Bourbons of the old régime. Not without reason, moreover, were the Bourbons known as sovereigns who "never learn anything and never forget anything." The exactions of Charles X., brother and successor of Louis XVIII., drove his mettlesome subjects to a new revolution, the brief Revolution of 1830, in the course of which they escorted their "king by the grace of God" to the seacoast and shipped him to England, choosing in his place a representative of the younger branch of the house of Bourbon, Louis Philippe, Duc d'Orléans, who significantly became King of France "by the grace of God and by the will of the nation." Even more complete than it appears was this triumph of the bourgeoisie, for Louis Philippe, despite his title, had earned a livelihood by an occupation no more aristocratic than that of teaching school in Switzerland, had journeyed to America and seen the rule of the people in operation, and was, in fact, very much what the title given to him implied—"the Citizen King."

Though by no means a great statesman, Louis Philippe maintained comparative serenity in France for eighteen years, until, supported by his minister, Guizot, he opposed the extension of suffrage and so brought on the February Revolution of 1848. There followed the brief Second Republic, under the presidency of Louis Napoleon Bonaparte, a nephew of the great Napoleon. In a few years, this became the Second Empire of Napoleon III. and Eugénie, bringing a new mode of great distinction, which, both because of its own merits and because of its notable influence on the modes of recent seasons, will be considered in an article of its own.

THE CLASSIC MODE DECLINES

It is, in truth, surprising that a country which witnessed six turbulent changes of government and a complete transformation of industry within a half-century should have had any attention to devote to the mode, but the country, being France, remained throughout all its vicissitudes the leader of European fashion, and, through it, reflects with considerable accuracy the succeeding political and social changes. With Louis XVIII., the old aristocracy came back to Paris and to power. The white flag replaced the tricolour as the national emblem, white gowns were the order of the day, and the white plumes of Navarre again adorned hats and coiffures. As the Revolution had brought a reaction against the hooped and corseted mode of Louis XVI., and Marie Antoinette, so the Restoration brought a reaction against the classic and unconfined lines of the Empire mode, of which, indeed, fashion was already a little tired, having used, adapted. and varied them for over twenty years.

The change in this case, however, was not an abrupt transformation such as was accomplished by the Revolution, but a gradual transition that was not completed until the days of Louis Philippe. The Restoration found the Parisienne clothed in a mode that had eliminated most of the classic folds, but retained the straight lines, the uncorseted figure, and the waist-line just below the bust. Gowns were straight, scant, and moderately short, and the day of excessive décolletage and of the extremely short sleeve was over. The short, puffed sleeve was still in favour for evening wear, and evening gowns were cut reasonably low, usually square in front and with a V in the back; but, for daytime wear, gowns generally came to the base of the throat, finishing with lace frills or a modest ruche, and the sleeves were either long and close—plain or shirred in mousquetaire fashion—or were made of a series of diminishing puffs from shoulder to wrist, the pagoda sleeve.

The reaction first expressed itself in an effort to get away from the straight-line silhouette and return to the wider modes of the old régime, and the change was first apparent in the elaboration of the hem-line by borders of flowers, puffs of silk, ruffles of lace, or other applied trimmings, all tending to give a new and decided flare to the skirt, a flare which was soon further emphasized by facings of stiffened muslin about the edge.

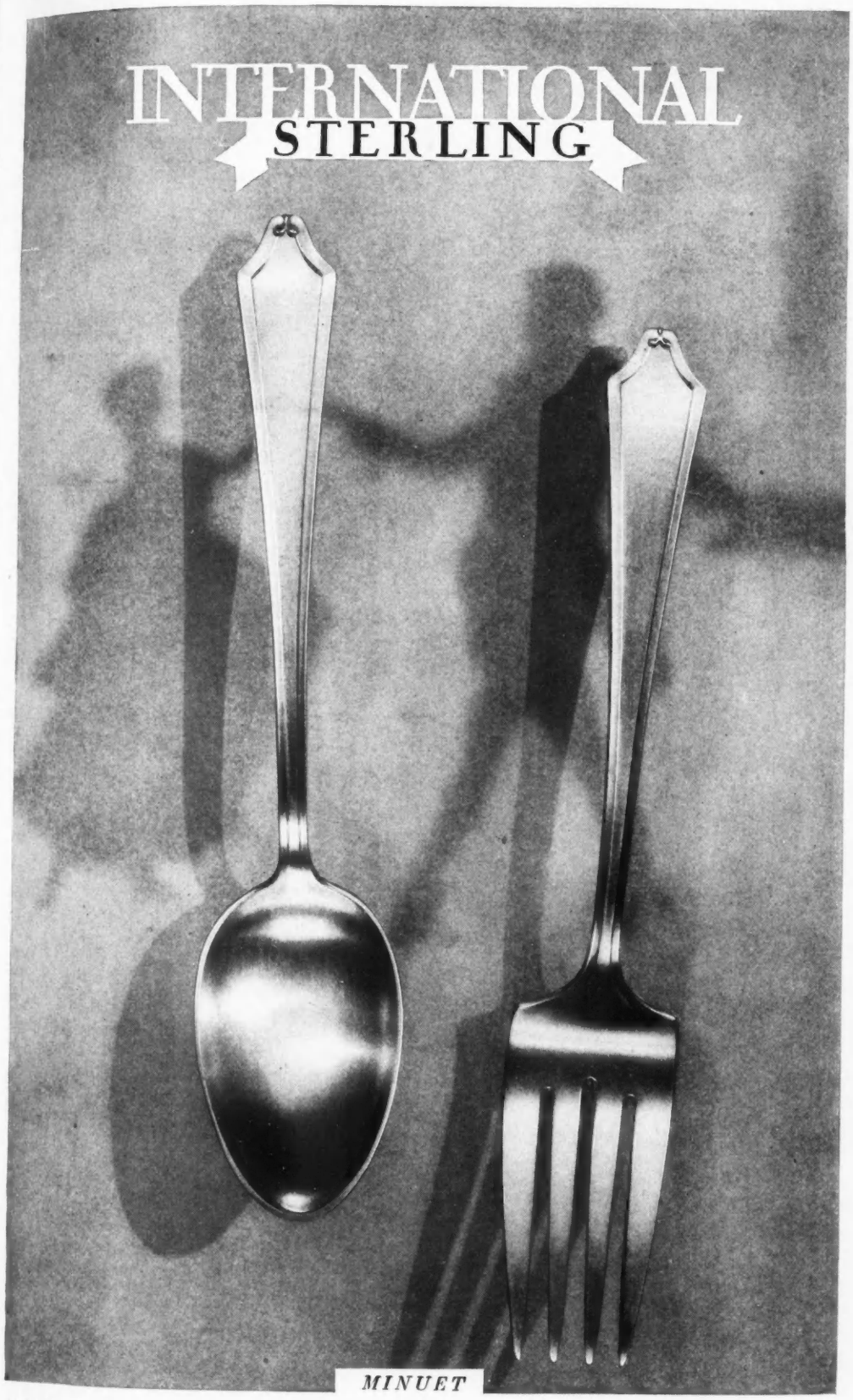
FASHION WITHOUT CHARM

It must have been apparent, even to an age as little concerned with line as the first half of the nineteenth century, that there was little charm to be derived from a gown which flared in unrevealing straight lines from just below the bust to a rather short hem-line. In the true Empire mode, the girdle below the bust had been little more than an accessory, for the softness, and even the transparency of the gowns, had betrayed clearly the normal lines of the figure, and its scantness at the hem tended to create an effect of slimness. The tendency of the new mode was to make even a slight woman seem heavy. The sleeves had gained amplitude, disguising the line of the arms; the waist-line just below the bust was necessarily wide—since even the fatally pliable feminine figure can be compressed but little at that point. There remained nothing about the costume which could serve to assert the slimness of the woman within it, a condition which was highly unsatisfactory in an age when a considerable portion of society was made up of a newly rich bourgeoisie, who—whatever their hatred of the aristocracy—desired nothing else so much as to possess, or to appear to possess, their aristocratic slenderness and pallor.

The inevitable recourse was to the corset, which appealed to the bourgeoisie because it could create an illusion of slenderness where slenderness was not, and to the aristocracy because it was the foundation of the costume of the old régime and seemed to bring to the mode a dignity and formality not to be found in the casual and uncorseted modes of the Directoire and the Empire.

For a time, the corset is plainly apparent beneath the scant, high-waisted gown inherited from the Empire, while the skirt steadily increases in width and elaboration. Soon, however, it is apparent that the reign of the high waist-line is at an end. Inch by inch, the waist-line creeps back to

(Continued on page 138)



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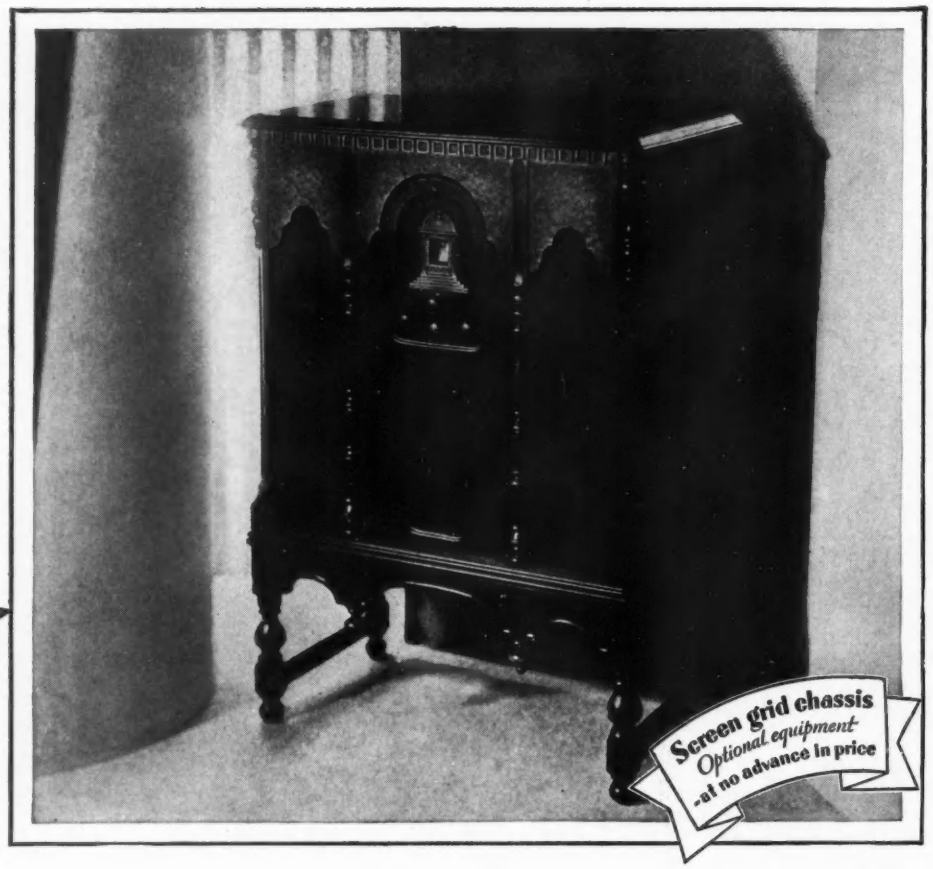

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Outdoor living calls for new tones and texture in your face powder . .

Remember, living in the sun and wind has wrought a subtle change in both tone and texture of your skin. *Poudre le Début* has such a smooth silken texture and such an unusual range of *natural* color tones that it blends perfectly with the modern skin . . . Totally new, *vitally* different, this powder also *protects* the skin — and meets completely the demands of the modern woman for a perfect outdoor powder.

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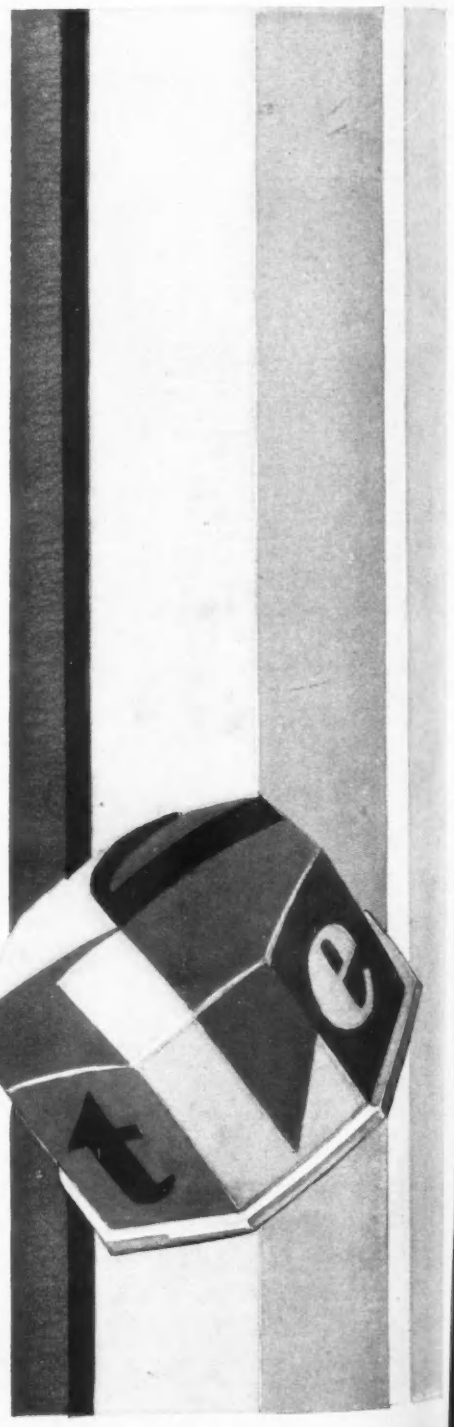

For LIGHT complexions:

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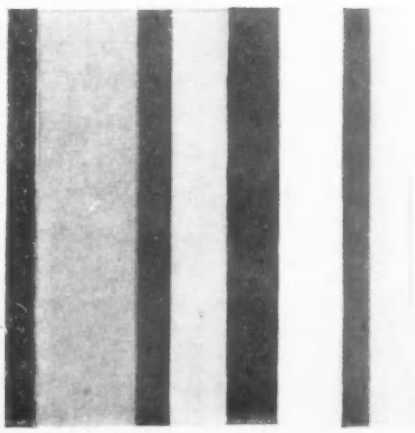
"OCRE-ROSE" - *a warm tone for the olive skin.*

"SUN-TAN" - *a tan for the brunette skin.*



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NEW YORK • • PARIS

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SEPTEMBER COMES TO TOWN! —and the summer fades into memory like the sunset of a glorious day! Debutantes — matrons —June brides—have waved "au revoir" to Biarritz and Southampton, and have returned for the autumn whirl! ✦ ✦ ✦ Our artist has pictured one of the most charming of the younger set welcoming a guest to her first informal tea—a brilliantly attended affair. ✦ ✦ ✦ Conversation over the tea cups started with the new fashions from Paris —turned to modernistic furnishings—then to entertainment and radio. And the overwhelming opinion was that for sheer beauty of cabinet—for rare excellence of design—the Kolster Radio is unsurpassed! *(Everyone, of course, takes its mechanical excellence for granted!)*

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For the boy in his first school years De Pinna presents the English Jacket suit, and for the girl of six to twelve, the Trouville outfit of cardigan coat and pleated skirt worn with a crisp frilled blouse. The De Pinna fall display for boys, girls and young ladies is now being shown in the principal cities of the country . . . A card of information as to time and place will be sent upon request.

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THE LOUIS-PHILIPPE MODE

(Continued from page 134)

normal, to the point where it can most effectively be tightened, and tightened it was—unmercifully. Before the Twenties had run their course, the "wasp waist" had made its first appearance on the stage of fashion and the corset had established on the feminine figure a grip that it was not to relax again for nearly a century, not indeed until a very recent mode brought a freedom hardly dreamed of.

The most striking characteristic of the Louis-Philippe mode is this "wasp waist." The silhouette of the shoulders is broad—often to complete absurdity —, and the outline below the waist is equally broad, while just at the waistline the figure is compressed to a slimness which makes the eighteen-inch waists of our grandmothers seem ample by comparison. About this narrow waist ran a straight girdle two or three inches wide, which was often of ribbon that sometimes fell in long ends in the middle of the front, but, more frequently, ended in a bow and buckle in the middle of the back or under a plain buckle in the front. This girdle tended to grow wider as the century advanced, until it was displaced by the adoption of the pointed bodice, which was usually ungirdled.

HOOP-SKIRTS APPEAR

Having made its decision in the matter of waists, the mode of Louis-Philippe concentrated its attention on sleeves and skirts, both of which swelled as unbelievably as the waist diminished. To widening bands of ornament and stiffenings of muslin succeeded petticoats made up of rolls of horsehair, and the true age of the crinoline—derived from the French word for horsehair, *"crin,"*—was begun. The original purpose of these horsehair hoops was to support the bands of trimming about the bottom of the skirt, which had ended by becoming so heavy that they defeated their purpose of widening the skirt and tended to make it fall in awkwardly about the feet. Having tried the crinoline, however, the Parisienne found it far more effective than the bands of ornament in creating a wide silhouette, and the rolls of horsehair about the bottom of the petticoat soon grew to a veritable hooped petticoat of horsehair—the crinoline. The skirt, meanwhile, increasing somewhat in length and much in width, tended more and more to be plain or but lightly ornamented, though flounces of lace or of the material of the gown retained the favour of the mode and became one of the most notable features of the later style of the Second Empire. As the mode developed, the crinoline was, to a large extent, replaced by the true hoop-skirt made up of slim hoops of metal or of whalebone joined by tapes, the characteristic hoop-skirt of the Second Empire and of Civil War days in America.

UP ITS SLEEVE

The hoop-skirt was not, however, the only use to which the new mode put horsehair and whalebone. One of the most amazing of all its creations was the leg-of-mutton sleeve—so accurately described by its title—at which one gazes with a wonder redoubled by the fact that this very sleeve exercised over the feminine fancy a charm so great that it had a notable revival hardly more than fifty years later in the modes of the last decade of the nineteenth century. This sleeve, which fitted the arm snugly to the elbow and from there upward widened to a vast puff, came into favour at about the time that the waist-line returned to its normal position and the crinoline began to lend its support to the widening skirt. Its effect was to repeat in reverse the line of the skirt, making the wearer seem nearly as wide above her impossibly slim waist as below it, giving point to the gibe which tradition attributes to King Charles X.:

"Formerly it was not uncommon to see Dianas, Venuses, or Niobes in France, but now we see nothing but wasps."

Supported by crinoline and whalebone, sleeves continued to wax mighty throughout the reign of Charles X., now emphasizing the width at the shoulders with a fichu-like overgarment or by the flat, collar-like arrangement called a bertha, now dropping their great puffs to the level of the elbow. Early in the reign of Louis-Philippe, however, the development of the Romantic movement turned the minds of both intellectuals and social leaders towards the past, focusing attention on the old régime and the earlier mediæval days, even as the classic revival had centered the thought of the day on Greece and Rome. One of the results of this new interest was a reaction against the immense unloveliness of the fashionable sleeve, and a quickened perception of the beauty of the natural lines of a woman's arm. The fashionable beauty promptly slipped the puffs of her sleeves from her shoulders, leaving a smoothly fitting bodice to define the gracious curve from shoulder to arm. Farther and farther down her arm, she slipped the puff, at the same time diminishing its size, until, by various transitions, including a quaint, little, tight sleeve with three puffs at the elbow, she reached the long, close sleeve once loved by mediæval France.

THE CHANGING MODES

To this change in the sleeve may be traced the origin of the off-the-shoulder neck-line characteristic of the formal gowns of the Second Empire. When the puff was pushed off the shoulder, the line of the décolletage followed the top of the puff, bringing to view the curve which was merely defined by the daytime bodice. The result may be seen at its best in the Second Empire mode, the mode par excellence of lovely shoulders, and in its reflection in Victorian England.

Another result of the new interest in older times and older modes was the adoption of a modified version of the pointed bodice of the Louis XVI. mode. This new interpretation of the pointed bodice worn by Marie Antoinette and the dainty ladies of her court was considerably shorter than its prototype, and it differed even more decidedly in its silhouette. The Louis XVI. bodice, while it emphasized the curve of the bust in the front, had been as nearly straight at the sides as the feminine figure could be made by the assistance of a corset which fitted snugly up to the arms and over the shoulders. The corset on which the Louis-Philippe mode was built, though cut high as compared with the corsets of to-day, had no shoulder-straps, and it curved out decidedly above the waist, emphasizing the width of the shoulders even after the wide sleeve had passed from the mode. Over this corset, the bodice was fitted with great skill by many seams, giving a flowing, unbroken line of double curve from the shoulder to the bottom of the bodice. Occasionally, the bodice was draped over a fitted foundation, and, not infrequently, its lines were varied by

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READY-TO-WEAR *by a* FAMOUS DRESSMAKER

THE LOUIS-PHILIPPE MODE

(Continued from page 138)

ruffles of lace or ruchings, though, as a rule, it remained smooth and plain and a marvel of fitting.

A characteristic finish for the evening bodice was a rather wide band of tulle or chiffon or the material of the gown. This followed the line of the décolletage and was laid in flat pleats or shirred from top to bottom at either shoulder and in the middle of the front and of the back, where the gown usually fastened. Sometimes, this band was crossed, surplice fashion, in the front and carried around under the arms to the back, an arrangement which soon led to the draped surplice bodice with a little lace "modesty" in the middle of the front. Successive frills, ending in a double frill at the top and a bow-knot of ribbon in the middle of the front, afforded another type of finish, while a deep band of lace drawn smoothly about the shoulders and fastened at the top only, was pleasantly reminiscent of the lace whisk of Stuart days. A jewelled or a cameo brooch, a favourite ornament with the woman of fashion of the nineteenth century, marked the middle of the front.

Jewels, indeed, were rather a feature of the costume of the day and tended to elaboration in their settings and to size in the individual stones. These settings were of gold, for silver was reserved for mourning wear and platinum was unknown. The shoulders so generously displayed by the evening mode were admirable backgrounds for double strings of great pearls or for necklaces of emeralds, rubies, or garnets set in intricate designs. The type of coiffure seemed destined by the gods of fashion to an accompaniment of long, pendant earrings and the *feronière,* a single jewel worn in the middle of the forehead and held by a slender gold chain passing about the crown of the head, a fashion originated by the beautiful women of the Italian Renaissance. The holder for the corsage bouquet had an important place among the ornaments of this period and was of gold, often jewelled and usually swung by a gold chain from a ring which slipped over the finger. Bracelets, which were worn outside the gloves when long gloves were worn, accompanied the short-sleeved gowns, and rings were many and elaborate. The jewellery of the day, though not always of fine design, was rich and costly, contrasting with the simple tulle and organdie of the earlier days and far surpassing even the rich brocades of the later mode. The jewels worn by the Baroness Rothschild at a ball given in 1842 by the Duc d'Orléans were said to have cost a million and a half francs.

ENTER THE OSTRICH BOA

So long as the immense sleeves prevailed, the coat-wrap was out of the question, but the shawl inherited from the First Empire mode proved even more effective with the hoop-skirts of the new mode than it had been with the straight frocks which it originally accompanied. Cashmere shawls, folded back on one corner and coming well down over the skirt, seemed to the fashionable world of the day to have a most distinguished air, and fringed and embroidered shawls of crêpe from China and lace-bordered shawls from Spain were very much in vogue. The Spanish mantilla also caught the fancy of the mode, and the burnous of Algiers found favour with the nineteenth century as it has recently found favour with the twentieth. The long, narrow, silk scarf of the Empire—which was now called a bayadere—was much in use until about 1830, when it was replaced by the long boa of fur or ostrich feathers which long twined its sinuous lines into the mode. Shoulder straps of silk or fur, sometimes extended in long ends down the front and known as tippets, were ideal for adding width to shoulders which already overbalanced the silhouette by their excess of inches, while, for warm weather wear, there was a light kerchief-shaped wrap edged all about with ruchings.

On the whole, there is a surprising amount of charm in these fashions of the days of Louis Philippe, an unexpected grace which may be appreciated by comparing them with the contemporary fashions in England. As one philosopher of modes has put it:

"A people whose taste is innate can not lay it by at will. In spite of the disorganized conditions—the period returned much real charm and gave expression very often to a rare amount of taste as compared with any other country at the same time."

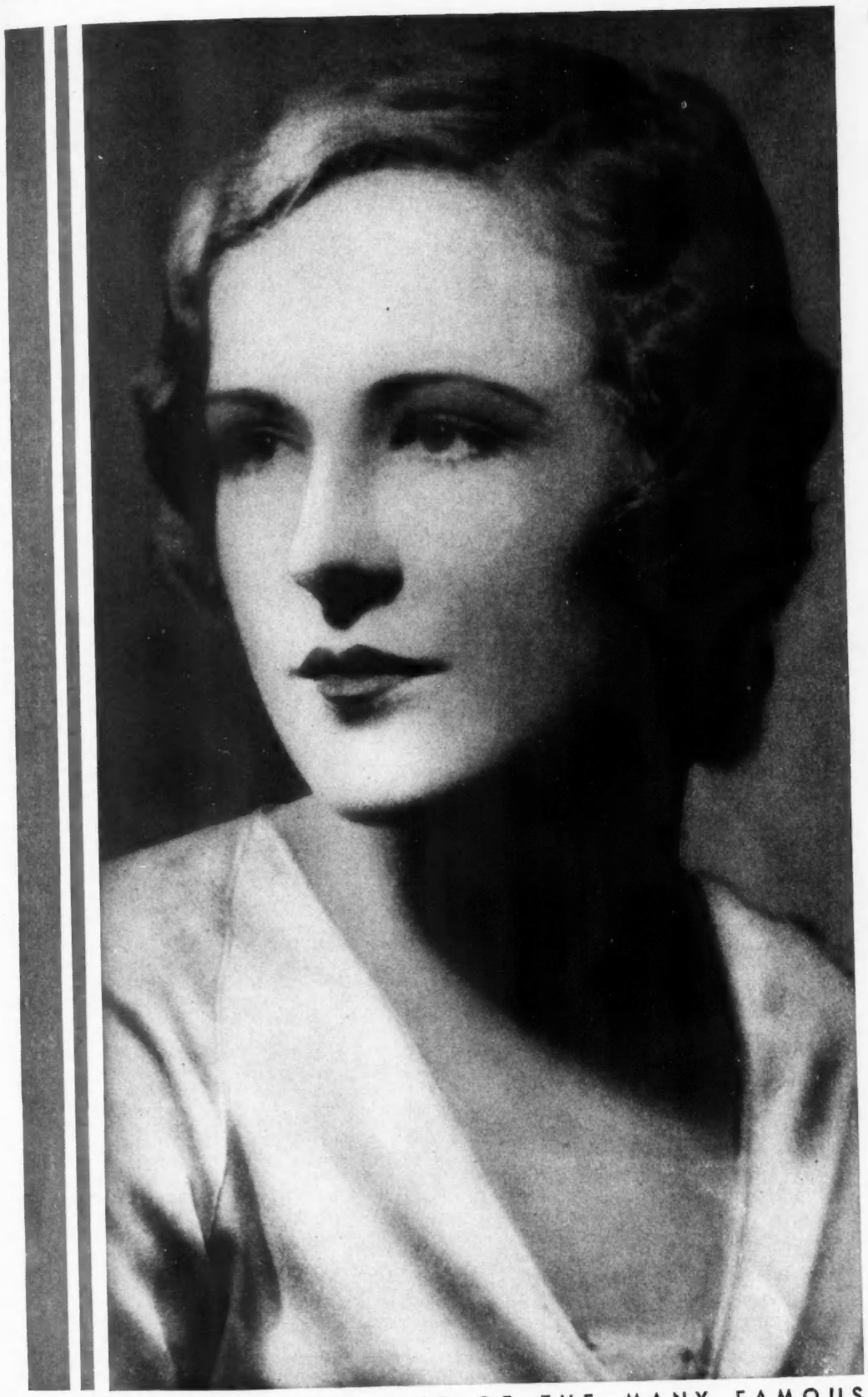
MATERIAL BENEFIT

No small part of this charm is due to the materials of which the mode was created. In the earlier days of the wide skirt and the vast sleeves, the light fabrics of the First Empire were still in favour, and watered muslin, embroidered organdie, delicately striped and flowered, printed, unbleached batiste, and checked barege, supported by many ruffled lingerie petticoats, gave an effect of lightness in spite of the voluminous skirt and the exaggerated width of the shoulders. White merino striped with silver was a favourite wool material. When the hoop, which was placed under the petticoats, assured a firm foundation, the mode turned again to the heavier materials of the modes of the Louis'. Moiré silks (the familiar tabby under a new name), velvet, damasks, and brocades became the favourites of the mode, but they were often lightened by transparent overdresses of net or lace or spangled tulle. Black tulle, made brilliant with silk embroidery in colours or with gold spangles, was worn over patterned or shot silks, and a member of the new aristocracy of wealth attained fame by an overdress of gold gauze sparkling with diamonds—an instance, no doubt, of personality in costume.

Frills and flounces of lace and ruchings of gauze also contributed to the lightness of the costume, and ribbons fluttered their brilliant lengths from waists and sleeves and flounces and bonnets, or ran in lines of butterfly bows up the front of the costume. Bows of ribbon, large or small as the wearer might choose, caught the edge of the overskirt to the petticoat, for the mode had also borrowed from the days of the Louis' the fashion of opening the skirt in a wide panel front to show a laced or ruffled or embroidered petticoat.

On caps and bonnets, the use of ribbons knew no limits. Long ribbon streamers floated from either side or were tied under the chin in the ubiquitous bow-knot. Ribbon bows were tucked against the hair under the flaring brim of the poke bonnet, while more ribbons encircled the crown or were twined with flowers along the brim. The cap, though less important than in England, was much in favour and was invariably a thing of lace and gauze and many ribbons. Frequently, the hat or bonnet—for the nineteenth century is essentially the age of the

(Continued on page 142)



"AH, MARILYN MILLER!"

MARILYN MILLER IS ONE OF THE MANY FAMOUS ACTRESSES WHO USE LUX TOILET SOAP . . .

"THE DARLING of musical comedy," she is called—this charming Marilyn Miller who as "Sally" and "Sunny" and "Rosalie" has gaily danced her way to the topmost rung of popularity on the American stage.

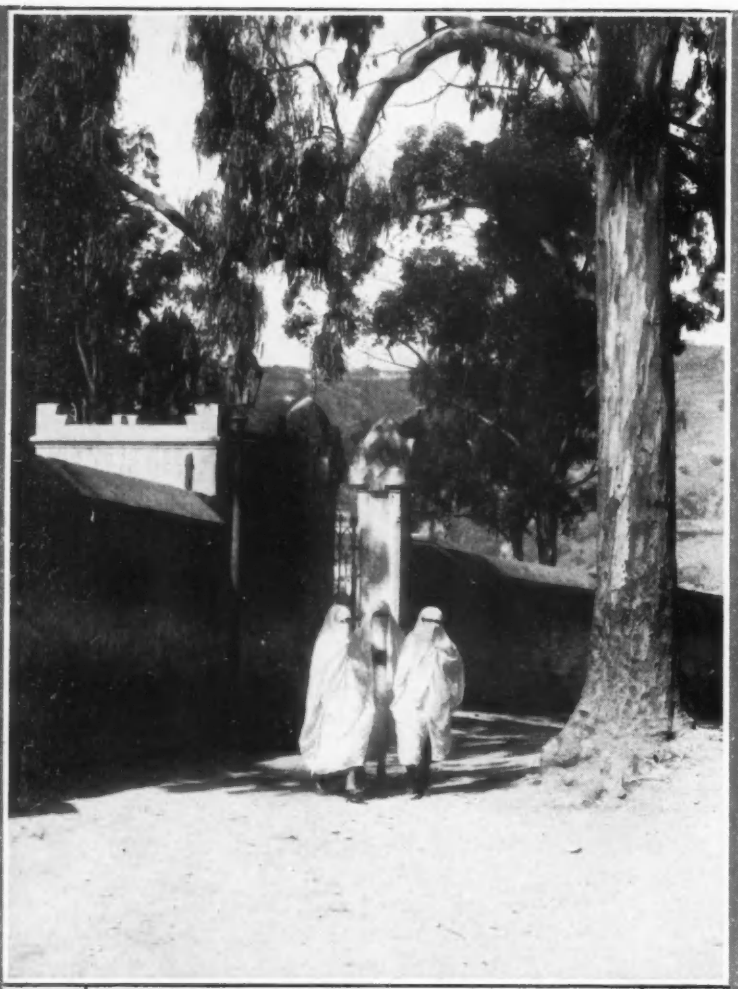
Now, it is said, she is to make permanent her delightful contribution to the stage by interpreting some of her famous rôles for talking pictures.

Engaging as is Marilyn Miller's performance on the stage, her most essential charm is always her own personal loveliness. And so much of her physical attractiveness is due to her fair, beautifully smooth skin, which she guards very sensibly with Lux Toilet Soap.

Now that she is to appear on the screen, this soft smoothness of her skin is an even greater asset, because no profession demands such flawless skin as does that of acting for the screen under the great glaring close-up lights.

"*Keeping the texture of the skin lovely is a problem that confronts every actress*," Marilyn Miller says. "*And Lux Toilet Soap is simply a delight—so satin-smooth and velvety does it keep my skin*," she concludes.

The loveliest stars of the New York stage—like nine out of ten of the beautiful screen stars—are enthusiastic about Lux Toilet Soap. They have found that it *does* mean "lovely smooth skin." Leading theaters over the country have placed this white fragrant soap in their dressing rooms for the actresses. In New York, 71 of the 79 legitimate theaters use it, and in Hollywood all the great film studios have made it the official soap in their dressing rooms. Lux Toilet Soap—luxury such as you have found only in fine French soaps at 50¢ and $1.00 the cake—now 10¢.



Follow the Sun Across the World!

YOU'VE spent the summer in the usual places . . . Southampton, Newport, Maine. ✱ Choose a new setting for the winter! ✱ Join the advance guard of the smart international set in North Africa, the latest playground of the Mediterranean. ✱ Barbaric color, strange rhythms, gorgeous gardens, streets packed with exotic life, motor roads that skim you through the enchantment of Morocco, Algeria and Tunisia. ✱ Flit from one smart "Transat" hotel to another . . . 46 of them on the sparkling chain, Moorish palaces with chefs from France. ✱ Wander across a stage you share with Arab chiefs, henna-toed dancers and weird old sorcerers.

Weekly Express Service via "the longest gangplank in the world" to the *"France"*, the *"Paris"* or the *"Ile de France"* . . . New York to Plymouth, England, in FIVE days. ✱ French cuisine that isn't a phrase but a fact . . . a sophisticated crowd that takes caviar for granted and chic as a matter of course . . . then Le Havre and the three-hour boat-train for Paris . . . overnight to Marseilles and a French Liner that docks at Algiers twenty-four hours later.

If you'd rather not bother making individual arrangements, join one of the four Mediterranean-Moroccan Cruises of the "France", leaving New York, Jan. 11, Feb. 12, Mar. 15 and Apr. 25.

French Line

Information from any authorized French Line Agent, or write direct to 19 State Street, New York City

THE LOUIS-PHILIPPE MODE

(Continued from page 140)

bonnet—was worn over the cap, its lace and ribbon frill appearing with the effect of a softening ruche within the curve of the brim and contributing not a little to its charm as a frame for youthful faces.

In the matter of coiffures, the Louis-Philippe mode established a fashion which persisted well through the Second Empire. Its essential features were its sleekness, its parting—usually in the middle—, its prim curls. In general, it covered, or nearly covered, the ears and left the forehead bare, thus creating a background for the *ferronière*. In the earlier years, the hair, parted and curled or puffed at the sides, was drawn up to the top of the head and arranged in all sorts of towering puffs and coils and twists, which had little enough to do with the shape of the head and were usually supported by braids coiled about them or by combs and ribbon and flower coiffure ornaments. At times, the curls and puffs were allowed to fall at one side only, while, on the other side, the hair was drawn up straight and smooth to the high, slim puff at the top of the head.

Gradually, however, these tortured coiffures were simplified to a quaint and charming, if somewhat precise, coiffure. The chignon slipped little by little from the top of the head to the back, leaving a coiffure very sleek and smooth, with the hair parted in the middle and defining the shape of the crown of the head. At the same time, the side curls grew longer and more important, falling in clusters of precise ringlets from about the level of the temples and becoming longer and looser, until, by 1840, the characteristic coiffure of the Empress Eugénie, with its side curls just touching the shoulders, was fully developed. At times, the curls were replaced by a smooth sweep of hair brought down about the ears and up again to the close knot at the back of the head, or else the smoothly parted hair was drawn down at either side of the face to meet the ends of the hair, which were braided and coiled to cover the ears. Both these variations of the Louis-Philippe coiffure found great favour in Victorian England.

THE BONNET

Perhaps, the most familiar of all the creations of the Louis-Philippe mode is its bonnet, in which, said the wits, woman could neither see nor hear and which is known by various descriptive appelations as the poke bonnet, the coal-scuttle bonnet, or the calash. This bonnet was a natural development of the high-crowned hat of drooping brim in favour at the time of the First Empire. It consisted of a crown of a sunbonnet and a wide, flaring brim which curved down about the ears and was stiffened with whalebone or horsehair. Bands of silk or velvet ribbon encircled the crown and brim and came down to float in streamers or to tie under the chin, and tufts of ostrich feathers, sprays of flowers, and knots of ribbon served as trimming. The brim was faced with shirred silk or gauze, usually of contrasting colour, and, sometimes, edged with a ruche. The ribbons and laces of the cap formed a second ruche about the face, and often sprays of flowers were caught within the brim, which quaintly framed the face from the front and completely concealed it from the sides. The poke bonnet came into favour in the early 'Twenties and was worn with little variation for some forty years, though the proportions of crown and brim varied from time to time, and the position of the crown, like that of the knot of the coiffure, changed from the crown of the head to the back, giving to the top of the bonnet an almost horizontal line from which the upward sweep of the curving brim rose sharply at the front.

No less characteristic of the period than the poke bonnets were the pantalets, but they had little vogue in Paris except in the modes for children. In both England and America, however, they were a feature of the grown-up mode, as well as of the fashions for children, and they will be left for detailed description with those modes.

In the choice of her shoes, the Parisienne of the first half of the nineteenth century was notably conservative, varying little the low sandals of the Empire, though, as time went on, she had them made somewhat more pointed at the toes. High heels had no charms for her; not only was the tendency of her mode to width rather than height, but the excessive tightness of her corset at the waist would have become an active torture if combined with a really high heel. Toward 1840, however, a very low, broad heel was sometimes worn. The sandals were cut very low, hardly more than a tip and a bit of leather at the heel, and were held by slim ribbons crossing at the instep, a last reminiscence of the cothurnus of the Directoire mode. White shoes were approved for wear with the lighter frocks.

LONG TROUSERS FOR MEN

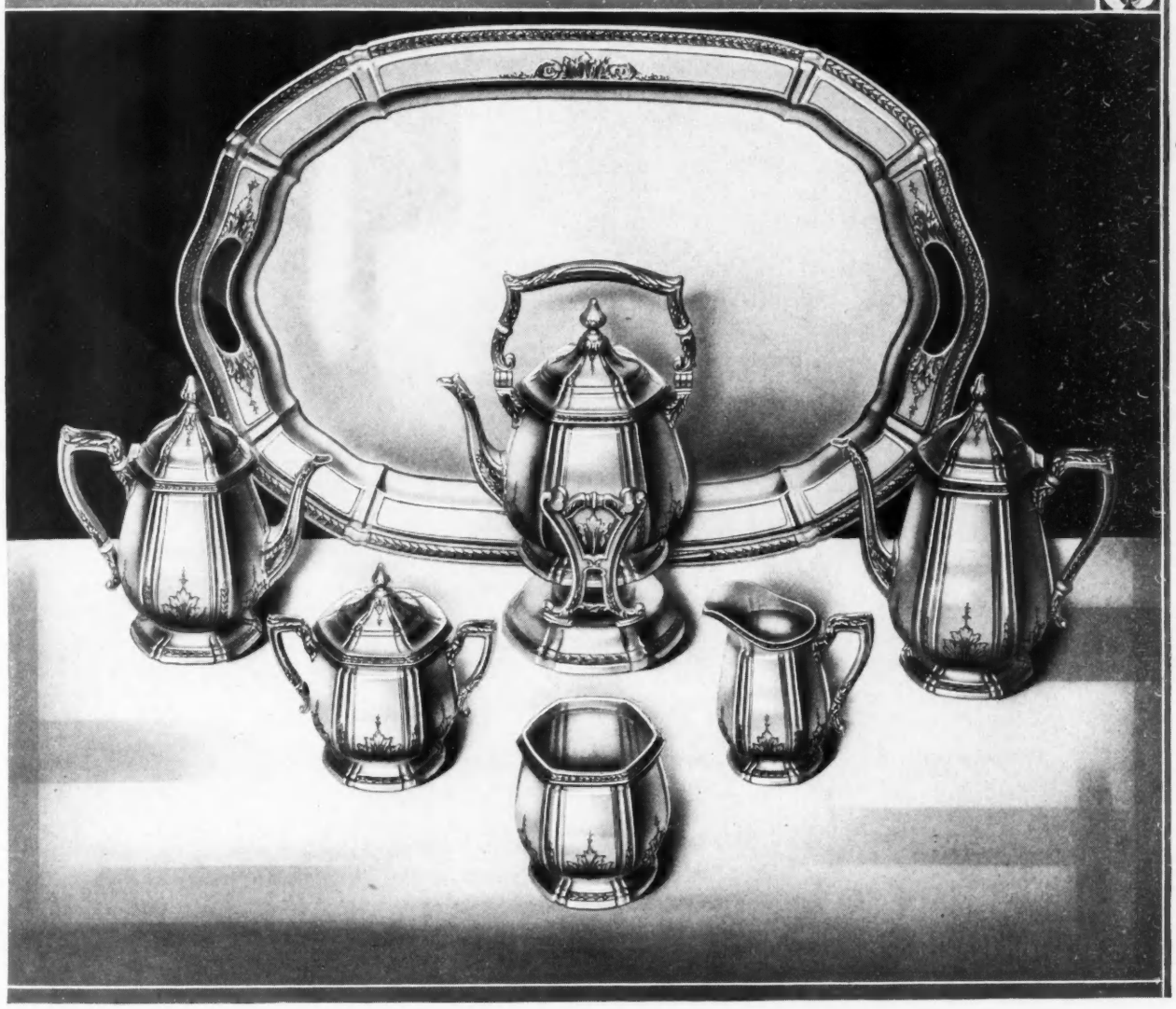
In the realm of masculine fashions, the first half of the nineteenth century is marked by the adoption of long trousers, the top-hat, and the frock coat. Long trousers, which had first made their appearance on the *sans-culottes* of the Revolution, had not advanced very much in favour during the period of the Empire, but, with the restoration of the Bourbons, they became the accepted attire of the masculine world. They were of various types, long and very close fitting or long and loose and held down by a strap passing under the instep, and, later on, long and straight and rather looser than the trousers of to-day and without the crease which is now *de rigueur*. The nankeen trousers had their day in France as in England, and trousers of striped materials were also a feature of the mode in the earlier years of the Restoration.

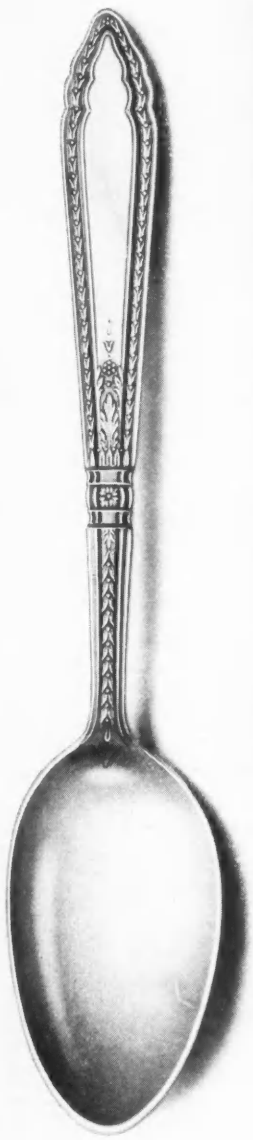
The advent of the top-hat seems to have been coincident with that of the poke bonnet with which it forms such a picturesque combination, but its reign proved far longer, continuing even to the present day, though the ridicule heaped upon this masculine headgear was not less than that which was lavished on the poke bonnet itself. Hats with high, stiff crowns and wide brims had been worn by men—and by women also—at various times in the preceding centuries, and, if one follows their variations, it is clear that the top-hat is a lineal descendant of the family which began in the days of Henri IV. Before the end of the Empire, a stiff hat similar to the top-hat, though somewhat wider of brim, was a usual accompaniment of the riding-costume. During the Restoration and much of the Second Empire, the top-hat—varying considerably in height and line of crown and in width and curve of brim, yet essentially the masculine dress hat of to-day—was the accepted mode for both formal and informal wear. Its later rivals for

(Continued on page 148)

Announcing

STERLING SILVER SERVING PIECES IN THE LOVELY OXFORD DESIGN...!





Set of six

TEA SPOONS . . $13.50
DESSERT FORKS . 22.50
DESSERT KNIVES 21.00

with stainless Mirrorstele blades, new French shape.

TRADE MARK
STERLING

No. 1025C—*Coffee Pot* . . . $215.00
" *Tea Pot* . . . 200.00
" *Sugar Bowl* . . 130.00
No. 1025C—*Kettle* $400.00

No. 1025C—*Cream Pitcher* . $110.00
" *Waste Bowl* . . 95.00
5 Piece Tea Service, listed above 750.00
No. 1025C—*Waiter* $550.00

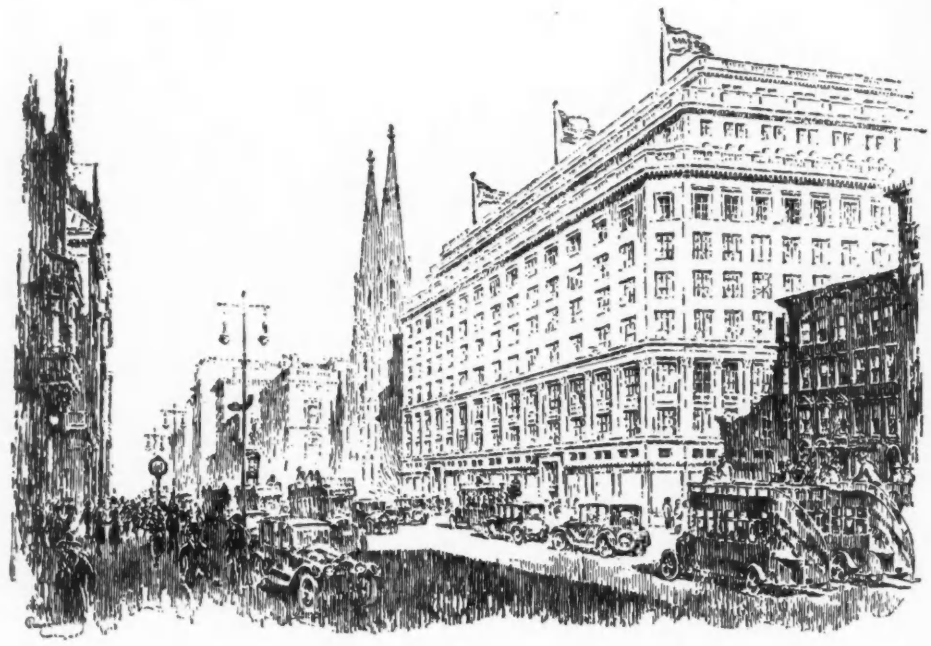
YOU can now get sterling silver hollow ware *serving pieces* to match knives, forks, and spoons in the lovely Oxford design — graceful coffee sets, tea sets, candlesticks, meat dishes, water pitcher and other delightful requisites to complete the harmony of the table! . . . You will find that Reed & Barton designers have been as successful in adapting the Oxford motif to these new silver objects as to the regular flatware pieces brought out recently, and so enthusiastically welcomed . . . The unusual beauty of the Oxford design in sterling silver is enhanced by painstaking workmanship, substantial weight, and enduring value . . . It will be a source of pride and pleasure to you through a lifetime of service . . . Write for Oxford catalog. See this design at your jeweler's.

TAUNTON, MASS. . REED & BARTON . NEW YORK, N.Y.

REED & BARTON

TAUNTON, MASSACHUSETTS
ESTABLISHED OVER 100 YEARS

STERLING SILVER PLATE

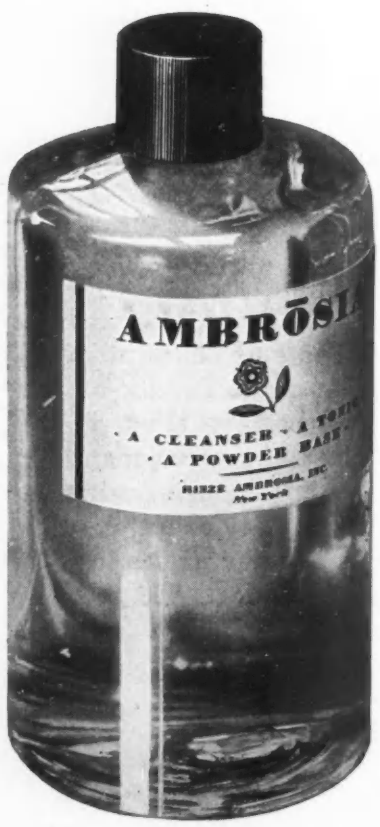


SAKS-FIFTH AVENUE

the fastest growing fashion shop in America

wrote to 85,262 "we moderns"

about this new beauty discovery



Saks-Fifth Avenue saw the tremendous importance of liquid Ambrosia to fastidious women, and wrote every one of their credit customers:

"Ambrosia is a cleanser, tonic and powder-base in one liquid—formerly the private formula of the Empress Eugenie. It is as easy to use as a compact, has a pleasant tonic odor and is more effective than any other type of cleanser, since it floats the dirt out of the depths of the pores."

Thousands of "we moderns" patronizing Saks-Fifth Avenue, found every word of this true. Liquid Ambrosia applied on cotton penetrates instantly into the pores. The deepest dirt floats onto the cotton. There is nothing to wipe away. Pores cleansed to their depths soon become naturally fine; even a skin which has grown coarse through neglect regains youthful firmness in a very short time with daily pore-deep liquid cleansing.

Dry skins are helped by a softening cream. The makers of Ambrosia do not make a cream, but recognize its value for softening, and recommend its use for dry skin, after thorough pore-deep liquid cleansing.

Begin now to possess the radiant freshness of skin you have always hoped you might have. Swift simple treatments exactly suited to each type of skin, are given in the booklet that accompanies every bottle of sunlit Ambrosia. In the patrician flat-backed bottle, $1.50, $2.50, $4.50. Hinze Ambrosia, Inc., 114 Fifth Avenue, New York City.

NOCTURNE

STAR SAPPHIRE. . . . *It is like a cup of night blue, dazed with moonlight and soft shadows, and it bears a promise of the sky. For in its depths stir the six arcs of a veiled silver star . . . eager to fling their beauty to the night.* *Here in this mysterious jewel is caught a soft, elusive loveliness. . . . A loveliness that finds its counterpart in the beauty of certain women who have an intuitive understanding of the subtle secrets of personality that are the feminine heritage. A power that places them apart . . . envied by women . . . and admired by men.* *In the costumes of such women you will probably find an exquisitely turned brooch, a simple ring or pendant set with this fascinating stone. . . . And if it is a star sapphire that is singularly lovely, in a setting that speaks clearly of an artist's hand, you are more than likely to find associated with it the name of this establishment.* *A distinguished collection of star sapphires in exclusive settings, from* $15,000 *to* $250.

MARCUS & COMPANY • *JEWELERS*

WM. ELDER MARCUS, Jr. CHAPIN MARCUS

FIFTH AVENUE AT FORTY-FIFTH STREET, NEW YORK LONDON PARIS PALM BEACH BOMBAY

Wrought by Hand

is Pierce-Arrow Fineness!

Portraits of Garden Parties and Pierce-Arrows . . . yesterday's and today's. The one, painted fifteen years ago, resembles the 1929 version in every particular of fineness and distinction . . . in the unchanging quality that is Pierce-Arrow.

THE simplest work of art reminds us that the finest things of this world are wrought by hand—that machinery, however modernly miraculous, must ever lack the genius of the human touch.

Pierce-Arrow is a case in point!

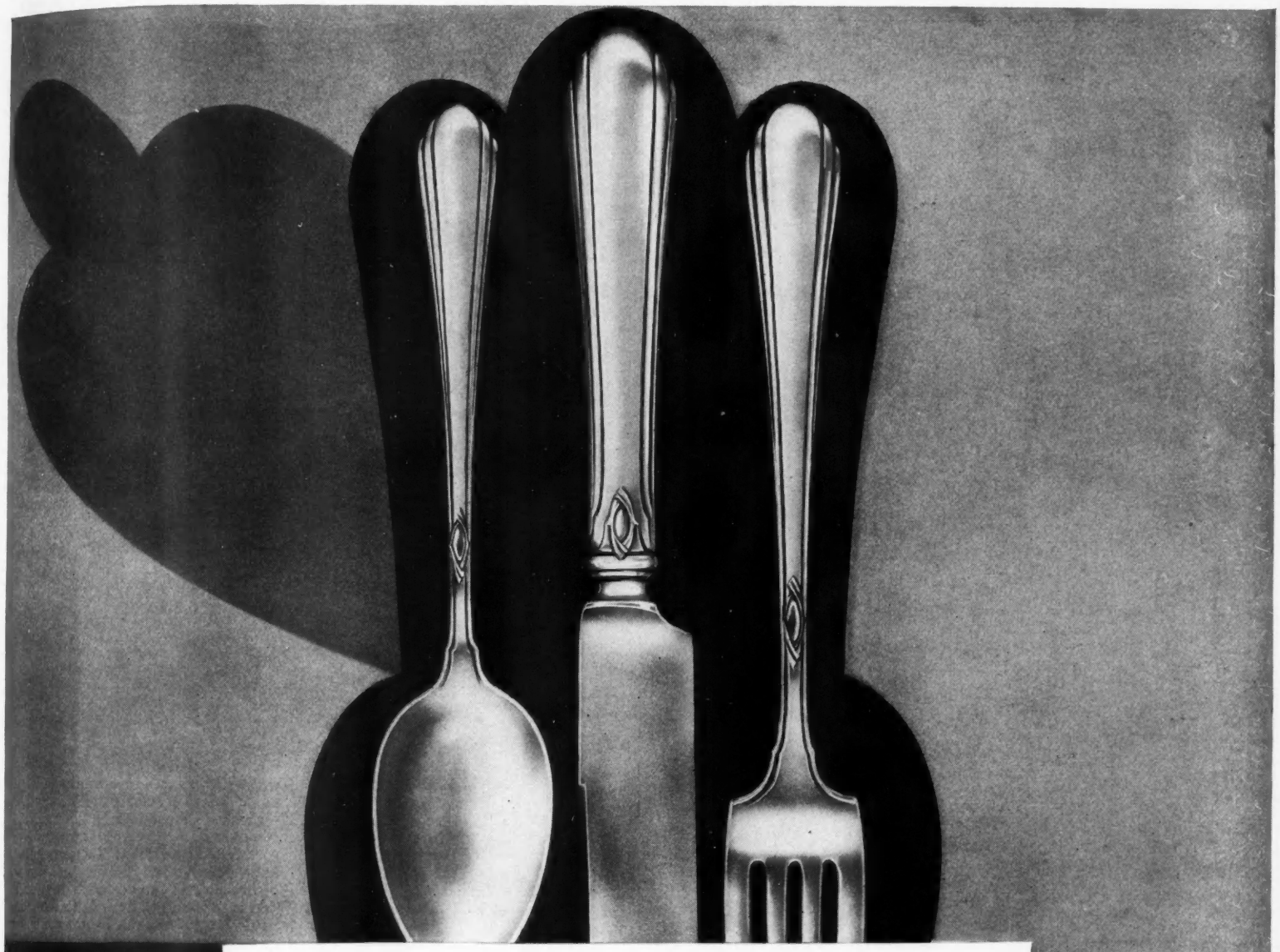
It would be so much easier and so much less expensive, for example, to substitute the machine product for much Pierce-Arrow handwork. But the result could never be Pierce-Arrow.

Only human hands—trained to high traditions—could be responsible for the exquisite coachwork of Pierce-Arrow fame. And nothing less could conceivably create the beautiful Pierce-Arrow interiors—or the fine precisions that are present in all Pierce-Arrow mechanism.

To repeat: *The finest things of this world are wrought by hand!*

Pierce-Arrow prices are appropriate: From $2775 to $8200, at Buffalo. In the purchase of a car from income, the average allowance usually more than covers the initial Pierce-Arrow payment.

PIERCE-ARROW



The Lady Diana presented at the court of Youth and Beauty

The lovely Lady Diana has made her confident young bow. Of all the debutantes in Sterling Silver, none has ever before so quickly and so completely won the hearts of modern-minded young brides.

Since the Lady Diana first appeared in the Spring, it has been the choice of more brides than any other Sterling Pattern in history during a similar period—a statement of fact which will be confirmed by your jeweler.

Here in precious Sterling is a slender grace that matches your own; an artless simplicity that lends charm to every table; the perfectly poised balance of superb craftsmanship inspired by genuinely modern art-feeling.

Ask to see the beauty of this slender, flowing design in a full service for one cover. You will want to see the tea set, too, and the bowls and other lovely pieces designed to match the knives, forks and spoons.

Prices range from an informal service for four at $50 to a complete formal service for twelve at $500.

TOWLE

Sterling Silver Exclusively

Emily Post's Booklet for Brides:

Emily Post, famous author of "Etiquette; the Blue Book of Social Usage," standard reference on all matters pertaining to weddings, outlines briefly in a new and charming brochure the more important modern wedding conventions. What one wears, what one does, how one chooses silver today—these are only a few of the subjects Mrs. Post talks about. We will be glad to forward a copy upon receipt of 20¢ to cover mailing and handling costs.

The Towle Silversmiths, Dept. K-9, Newburyport, Mass. I enclose 20¢ in coin or stamps for Emily Post's "Bridal Silver and Wedding Customs."

*Name*_____

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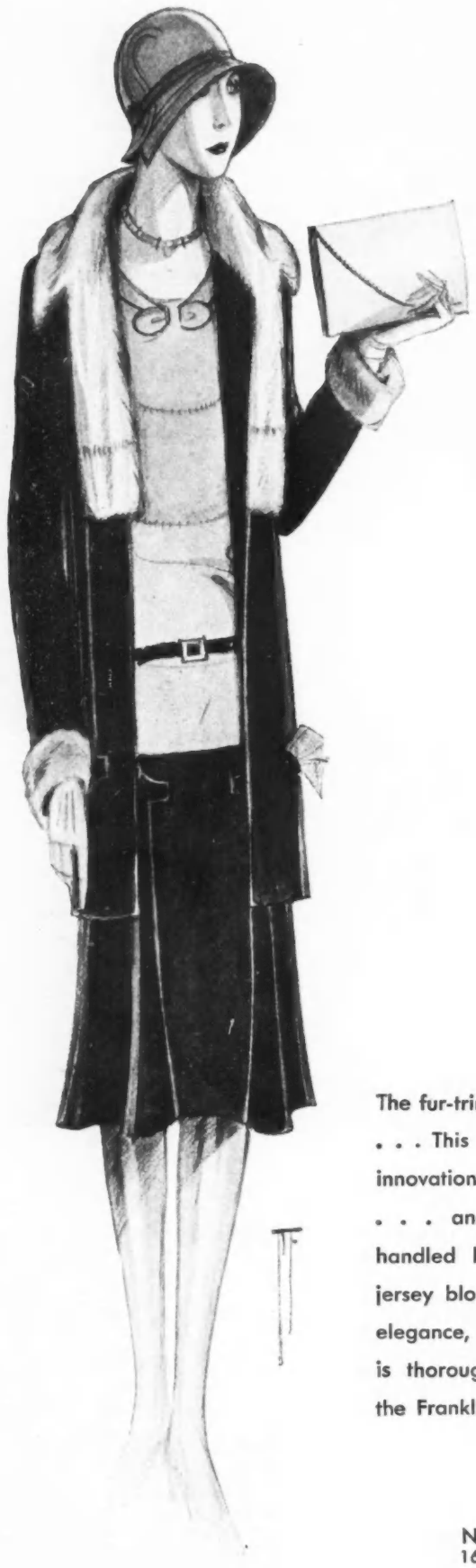
*My jeweler is*_____



The fur-trimmed three-piece suit . . . This is a most important innovation of the new season . . . and with its skillfully handled lapin collar, its chic jersey blouse, its air of casual elegance, this town ensemble is thoroughly characteristic of the Franklin Fall collection . . .

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NEW YORK
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132 East Delaware Pl.
Just west of 900 North Michigan Boulevard

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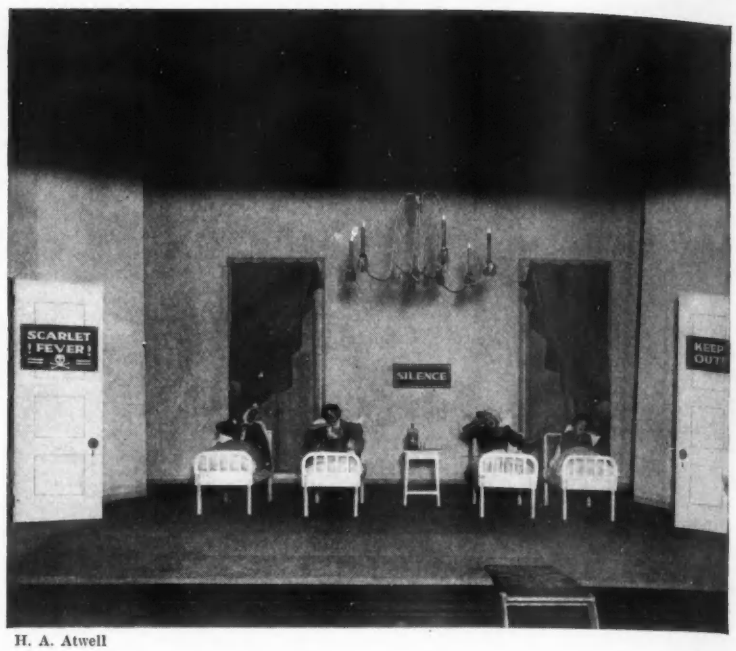


H. A. Atwell

A scene from "Racketty Packetty House," one of the two plays that the Chicago Junior League put on last winter for the benefit of the younger generation of Chicago

IF YOU WERE *a* CHILD *in* CHICAGO

PITY the child brought up in cities! How often we hear it! And yet, our cities become ever larger and more numerous, and the children who live in them seem to grow and flourish and enjoy themselves. Consider, for example, some of the things there are for a child to do in Chicago.

The back-yards of our childhood may have boasted flower-beds and shade trees, and an enclosure sacred to the newest generation, with a swing and a sand pile, or they may have been tiny patches of green, with a lilac bush and a single tree that one shinned up. But, large or small, they played a vital part in the childhood of those of us who were children twenty years ago. Now, cities are growing too large for back-yards. Many of us live in apartments with only cement courts where these yards should be. And where does the city child play now?

Parents living on the North Side in Chicago, where more and more apartments are being built on the site of the old brownstone houses of their own youth, have solved this problem successfully by leasing a piece of land near the lake and making it into a perfect children's playground.

This playground is run as a club, and every child who goes there to play must be a member in good standing in his own right. Incidentally, the membership rules in this club are as strict as those of the most exclusive grown-up organizations, and every prospective small member must first be proposed and then passed upon before he or she is elected. The club serves as a sort of community back-yard, but what a glorified one! There are swings and sand piles and merry-go-rounds and flying rings. There is a miniature club-house completely equipped, where the children may keep warm in winter or take refuge from a sudden shower in the spring or autumn and where nursemaids and governesses forgather while their small charges are occupied. There is a most efficient young woman who superintends the games the children play and suggests new ones when the old ones pall. And youngsters keep healthy and happy in this outdoor atmosphere all the year round.

Chicago has other diversions to offer the young and those who are growing older. Mr. Frederick Stock, the conductor of the Chicago Symphony Orchestra, has instituted an annual series of children's concerts, during the orchestral season in Chicago. No grown-ups are allowed except as escorts of the children. But the concerts have become so popular that once I observed one small and beautifully dressed young lady of nine accompanied by no less than three aunts, one mother, and one grandmother. Children who have been before come prancing in, all eagerness. Wisely, they observe the players as they take their places. In excited undertones, they point out the oboes, the cymbals, the French horn, the English horn. "Hey, Bill, did he say this one was scored for two harps?" a small boy surprisingly asks of his neighbour. But, "Hush up, they're beginning," says Bill. Mr. Stock commences by telling his attentive audience what pieces the orchestra is to play. He points out and describes the different instruments called for in the score. Then he teaches the children the notes that form the central theme of the piece they are to hear. Sometimes, he gives them words to remember the notes by, and they chant them in chorus with great gusto. And when, at last, the orchestra begins to play, every eye is fixed upon it as the children follow, fascinated, the development and variations of the tune.

There is something about the theatre that fires the imagination of even the least impressionable child. Make-believe is so much a part of every child's existence that there are few of them indeed who can resist the glorified make-believe of the stage. But the plays on the professional stage are written and played for grown-ups, and there are very few of them that children can enjoy. Realizing this, two members of the Junior League of Chicago, in 1921, conceived a plan whereby they hoped to make money for the many charities supported by the Junior League, by supplying the children of Chicago with a theatre all their own. These two, Alice Gerstenberg and Annette Washburne, succeeded beyond their wildest dreams. The first two plays presented were "Alice in

(Continued on page 148)

Frances Ingram

WITH HER CHART-LIKE MANNEQUIN EXPLAINS WHY

"Only a healthy skin can stay young"

OF all the rules in the primer of beauty, the most important is this—keep your skin healthy if you want it to stay young.

On my little mannequin I have starred the six spots most difficult to care for. These are the six places where imperfections come most quickly and where lines form to strike fear to every mortal woman's heart.

But treat your skin wisely—guard well its health at the six vital spots—and your complexion will tell only flattering fibs about your birthdays.

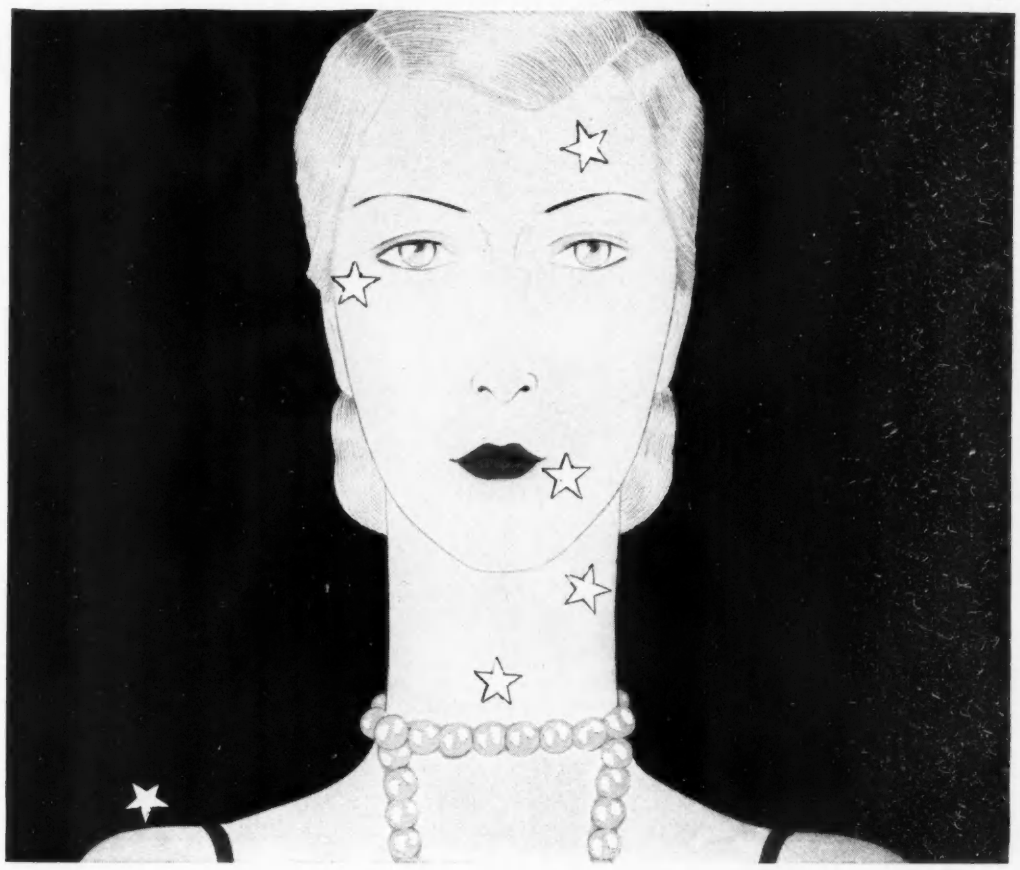
This famous cream keeps your skin so smooth—so enchantingly young

Milkweed Cream will help you marvelously in caring for your skin and protecting its youthfulness. It is slightly therapeutic in its effect, and does things for your skin that no other cream, however expensive, can possibly do.

It is a splendid cleanser but, to me, its most appealing virtue is the way it brings smoothness to the skin. Roughness vanishes—blemishes disappear. Tiny wrinkles are discreetly smoothed away. Your skin becomes smooth—clear—altogether lovely.

Today, buy a jar of Milkweed Cream. You will find the directions that come with it very simple to follow. Mark on the label the date you start using it and notice how your skin improves in a single month.

I wish you would send the coupon for my booklet on skin care; in it I have made a special study of every type of skin. And, if you have any particular beauty questions, feel perfectly free to write me for advice.



1 The Forehead . . Lines and wrinkles are all too likely to form here prematurely unless the skin is kept soft and pliable—and this Ingram's does with marvelous effect.

2 The Eyes . . Puffiness and crows' feet are so very aging and unbecoming. To keep the skin smooth and supple, turn to the soothing and softening services of Ingram's.

3 The Mouth . . To prevent drooping lines at corners of the lips, tone the skin and keep the muscles firm by using Ingram's. It is amazingly helpful for invigorating circulation.

4 The Throat . . Guard against a crepey throat if you value your youth. Ingram's, with its trace of medication, prevents flabbiness and restores the skin to firmness.

5 The Neck . . Finely etched, circular lines are signs of accumulating birthdays. Be faithful to your use of Milkweed Cream. It wafts well-established lines to obscurity and guards against new ones.

6 The Shoulders . . Every woman who would proudly wear evening gowns or sleeveless dresses should cleanse her arms and shoulders and keep them blemish-free with Ingram's.

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SUNBURN

Milkweed Cream is marvelous when you are sunburned. It soothes away the redness and smarting. And, should you acquire a tan, it will encourage a lovely, even effect, keeping the skin soft and supple and preventing the burn from coarsening its texture.

★ ★ ★

Frances Ingram, Consultant on Care of the Skin,
Dept. B-99, 108 Washington St., N. Y. C.

Please send me your free booklet, "Only a Healthy Skin Can Stay Young" which tells in complete detail how to care for the skin and to guard the six vital spots of youth.

*Name*_____

*Street*_____

*Address*_____

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Stockings

Have a Conscience, too!

Soft gleaming silk as clear as a limpid pool, flattering shadowed curves that appear only at their best in chiffon hosiery . . . Bijou Hosiery takes just pride in the beauty it brings you.

But Bijou Hosiery has a conscience, too! If it gave only beauty it would be abashed—conscience-stricken. Strength and honest wearing qualities are just as important a part of its make-up, and one you appreciate more and more as time goes on.

In crystal clear chiffon and rich service weight

Bijou

"The Jewel of Hosiery"

BLUE LINE HOSIERY MILLS, Inc., New York Office and Salesroom: 267 FIFTH AVENUE Mills, DENVER, PA.

IF YOU WERE *a* CHILD *in* CHICAGO

(Continued from page 146)

Wonderland" and "The Goose That Laid the Golden Eggs." The actors were Junior League girls exclusively, and what they lacked in professional knowledge, they made up in enthusiasm. The following of the children's theatre, one thousand in 1921, has increased to twelve thousand in the season of 1928-29. At first, the plays were crude and unfinished, but the children adored them, and the girls behind the footlights enjoyed them quite as much as did their audiences. Gradually, as the audiences grew larger and the box-office receipts increased proportionately, the plays grew more professional in character. But the actors to-day are no less enthusiastic than those of eight years ago, and their youthful public is no less responsive.

The plays are acquired from all over the country. The scenery, costumes, and sometimes the directing are entirely done by members of the Junior League. Some of the charming stage sets designed by Mrs. Walter Paepcke, Mrs. Philip Maher, and Mrs. Charles Lindsay took prizes in this year's little theatre exhibit, as did some of the costumes designed by Mrs. Shreve Badger.

The plays are presented on Saturday mornings at eleven o'clock. A stranger behind the scenes would observe at half-past ten a motley crew of rag dolls, fairies, witches, dwarfs, and royalty in tinsel crowns, elbowing one another in an attempt to peer through a crack in the curtain and watch the audience gather. Four little Boydens are already wriggling with impatience in the front row, under the tolerant eye of the most youthful looking of grandmothers. A couple of outwardly composed young Palmers are being escorted to their seats by a watchful governess. A very young Adams with dusky curls sits solemnly waiting for something to happen. Other children of all ages and sizes are arriving in taxis, in Rolls-Royces, skipping along, clinging to the hands of mothers, aunts, or nurses, bursting with anticipation.

Is the curtain slow in going up? What a wailing and roaring and stamping of feet assail the ears of the actors nervously waiting for Dody to get that false nose glued on, for Helen King to find her crown, or for Janet Fairbank to turn herself into a witch in sixty seconds. But when the curtain finally rises, there is a suppressed gasp of excitement all over the house. As the action proceeds, they follow it breathlessly. They laugh, they applaud, they catch their breath with admiration or with fear, they stamp, they shout. The actors are children again with their audience, carried away by their whole-hearted entering into the story. No one who has ever been in a Junior League play, be it Pinocchio, Snow White and the Seven Dwarfs, Aladdin, this year's Treasure Island and Racketty Packetty House, or any one of them, can ever forget that most critical, most enthusiastic, and most enchanting of audiences.

JANE LINN ROGERS

THE LOUIS-PHILIPPE MODE

(Continued from page 142)

informal wear, the derby and the soft felt hat, which was originally a military mode, did not make their appearance until late in the Second Empire, and it was a long time before they displaced the top-hat, even for informal occasions.

CLAW-HAMMER COATS

Coats underwent many changes in the first half of the nineteenth century. The coats of the Empire, with their skirts cut well away at the front, were cut back farther and farther until only a slim claw-hammer remained in the back. English influence, then, as now, was strong on the masculine mode, and that brief coat without any skirts at all, which was known as a spencer and which still survives in the mess coats of the dress uniform of officers in the English Army, was frequently worn by younger men. At last, finding it impossible to diminish farther the skirts of the coat, the mode turned to amplifying them and brought in a frock coat of slightly rippling skirts, which was the direct predecessor of the "Prince Albert" of a slightly later date.

Sombre colour was by no means the rule of the mode in this period, though the gorgeousness of the old régime was a thing of the past. Even as late as the early 'Thirties, a dark green coat, a light green waistcoat, and violet trousers were quite the correct attire for the man of fashion. Even when the coat and trousers were of sober colour, the waistcoat remained a gorgeous affair. Even the masculine mode of the 'Forties looked with high approval on waistcoats of crimson velvet enriched with gold embroidery or waistcoats of white satin with embroidery in colours for wear with black dress suits. The cut of the waistcoat was a matter of great importance and of frequent change, and, for some years, high favour was accorded to a double waistcoat of black velvet under white piqué, while waistcoat buttons made of precious stones were as much a mark of distinction as are the more discreet pearl studs of to-day.

The slim waist, which was so marked a feature of the feminine mode of the days of Louis Philippe, had also its masculine devotees, and corsets and basque belts were usual articles in the masculine wardrobe of the day, for the dandy was not yet forgotten.

THE GREATCOAT

Another notable innovation of the masculine mode of the earlier nineteenth century was the greatcoat, which seems to have been an importation from England, as is indicated by its name of redingote, obviously a corruption of the English riding-coat. This coat was long and ample with a high, turned-down collar and, as a rule, had shoulder capes, which were characteristic features of the greatcoats of the period, although the mode of to-day relegates them to the coachman's livery. These greatcoats often shared the prevailing fancy for colour, and their capes were lined with white or coloured taffeta. Fur coats were also worn by both men and women.

While probably less interesting in itself than any other clearly defined mode of France, the Louis-Philippe mode demands attention both for such notable originations as the poke bonnet and the leg-of-mutton sleeve and for the fact that, during this period, fashion makes the complete transition from the slim length of the First Empire to the billowing width of the Second.

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LINN ROGERS

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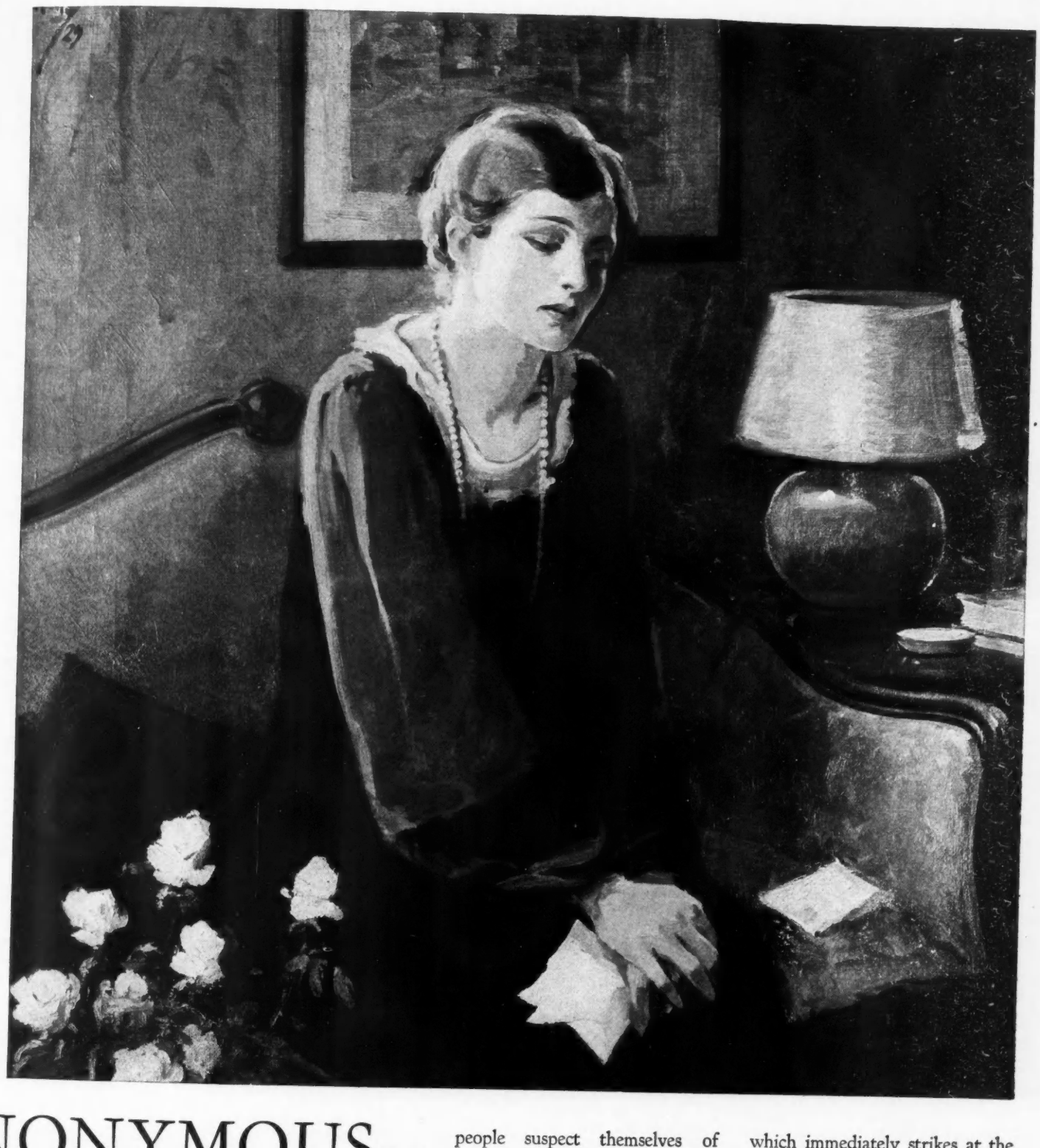


ANONYMOUS—

but it changed her entire life

Go back a few years in this New York woman's life.

Think of her, not as she is today, a beautiful woman, married to an adoring man, and playing the charming hostess in her great Park Avenue home, but as she was before that anonymous letter came with its horrible accusation.

True, she was lovely and charming then. But women avoided her. Men seldom called more than once. In the very years of her prime, she found herself hopelessly out of things—and utterly unable to account for it.

Then, one morning she received that bleak white envelope with its anonymous enclosure—a national advertisement across which was written in a bold masculine hand, "Wake up."

Amazed and humiliated, she read it again and again. Finally the shocking truth came home. That advertisement was true. It applied to her. It had applied to her for years.

* * *

Halitosis (unpleasant breath) is the damning, unforgivable, social fault. It doesn't announce its presence to its victims. Consequently it is the last thing people suspect themselves of having—*but it ought to be the first.*

For halitosis is a definite daily threat to all. And for very obvious reasons, physicians explain. So slight a matter as a decaying tooth may cause it. Or an abnormal condition of the gums. Or fermenting food particles skipped by the tooth brush. Or minor nose and throat infection. Or excesses of eating, drinking and smoking.

Intelligent people recognize the risk and minimize it by the regular use of full strength Listerine as a mouth wash and gargle.

Listerine quickly checks halitosis because Listerine is an effective antiseptic and germicide★ which immediately strikes at the cause of odors. Furthermore, it is a powerful deodorant, capable of overcoming even the scent of onion and fish.

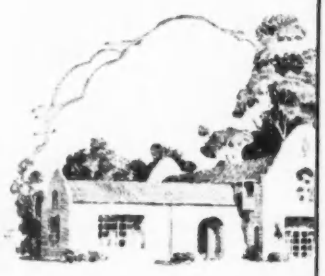
Always keep Listerine handy. It is better to be safe than snubbed. Lambert Pharmacal Company, St. Louis, Mo.

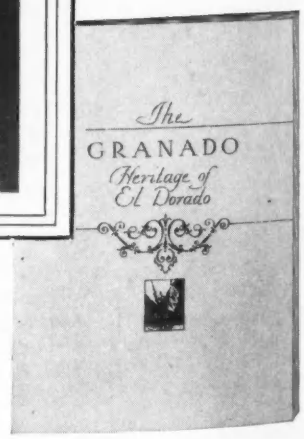
* * *

★ **Full strength Listerine is so safe it may be used in any body cavity, yet so powerful it kills even the stubborn B. Typhosus (typhoid) and S. Aureus (pus) germs in 15 seconds. We could not make this statement unless we were prepared to prove it to the entire satisfaction of the medical profession and the U. S. Government.**

LISTERINE

Among these six STERLING





Rich with the beauty of Spanish-Colonial design, GRANADO Table Silver lives on terms of intimacy with dining rooms done in the Spanish or Mediterranean manner. With long slender handles, straight lines, simple clean-cut surfaces, it conforms gracefully to the present-day ideal of modern beauty. There's an exquisite brochure, "The GRANADO—Heritage of El Dorado", that tells about this charming, new pattern, which will be gladly sent upon receipt of your request and twenty cents.

"Treasure" Solid Silver

STERLING 925/1000 FINE

ix lovely NG PATTERNS . . .

is one that will blend precisely with the decorative style you have chosen for your home . . . . . .

THE increasing vogue of "TREASURE" Solid Silver among discerning hostesses, young matrons and brides-to-be—notable as it is—is nevertheless to be expected. For good taste not only calls for lovely *Sterling* on the dining table, but that the design of the table silver be in keeping with the decorative spirit of the room as a whole.

Modern decoration demands of each room a complete, harmonious picture. Not in the sense that each piece of furniture, each accessory, must be of one particular period of design, but that the pieces assembled should be of related design and fitted to their surroundings.

And so in the most charming dining rooms to-day we note a predominating decorative spirit—perhaps quaint Early American, gorgeous Georgian, simple Spanish or Mediterranean, or Early English—rooms with a pervading atmosphere of restfulness, of graceful living . . . altogether delightful.

In such homes "TREASURE" Solid Silver, designed in the best accepted decorative styles, lends fresh interest and charm. For here is lovely *Sterling* of supreme artistry and museum-like authenticity, carrying out in its beautiful design the very decorative spirit of the dining room.

There is a "TREASURE" pattern that will fit in with the decorative scheme of *your* dining room, and add a wealth of beauty and character to its setting. Silver, that a hundred years from now will prove a tangible sign of your good taste and your love for worthwhile possessions, even to your great-great grandchildren.

Most good jewelers are prepared to show you "TREASURE" Solid Silver in its various styles, but should you desire to write us direct, telling us something of your choice of home decoration, we will gladly send you catalogues.

Lovely sets of "Treasure" Solid Silver may now be purchased out of income through the Sterling Silversmiths Guild Purchase Plan. Leading Jewelers will gladly explain.

The William and Mary Style and The Mary II

In dining rooms where the early English styles have been adopted, either of these patterns is smartly correct.

The Adam Style

For stately Georgian dining rooms, wherever the elegance and dignity of the late Colonial period finds expression.

The Early American Style
PLAIN OR ENGRAVED

For the dining room which expresses the friendly and delightful spirit of early American days—the Early American Pattern.

ROGERS LUNT & BOWLEN COMPANY · *Silversmiths*

Creators of Distinctive Tableware GREENFIELD, MASSACHUSETTS

Member of the Sterling Silversmiths Guild of America

WEDGWOOD

Bideford—a New Pattern in Bone China

THE hostess who takes pride in her china will find keen delight in this latest pattern in Wedgwood Dinnerware. ✕ ✕ The compelling beauty of the design is enhanced by a treatment of bright, transparent enamel colors on a soft ivory ground. These brilliant enamels equal, if they do not surpass, the finest products of the Orientals in the heyday of Chinese Art, and give to this pattern a quality of distinction that is instantly appreciated. ✕ ✕ Before purchasing, look for the trademark *Wedgwood* under the Portland Vase.

Upon request we shall be pleased to send you a copy of our illustrated booklet.

Josiah Wedgwood & Sons, Inc.
OF AMERICA

Mark on China

160 FIFTH AVENUE · NEW YORK
Northwest corner of 21st Street
WHOLESALE ONLY
Potteries: Etruria, Stoke-on-Trent, England

Mark on Jasper, Basalt, Queen's Ware, Etc.
WEDGWOOD

for Economical Transportation

CHEVROLET

In less than eight months, over a

MILLION

Six-Cylinder Chevrolets on the road!

Since January first the Chevrolet Six has enjoyed the greatest nation-wide approval ever accorded a new motor car in such a short period of time—already a million on the road! And the reasons for this overwhelming success are easy to understand! The Chevrolet Six actually sells *in the price range of the four*, yet it provides all the advantages of six-cylinder smoothness, power and acceleration, and the superiority in style, luxury and comfort of Bodies by Fisher—available in a variety of colors. See your Chevrolet dealer today and drive this remarkable six.

CHEVROLET MOTOR COMPANY, DETROIT, MICHIGAN · *Division of General Motors Corporation*

The Roadster, $525; The Phaeton, $525; The Coach, $595; The Coupe, $595; The Sport Coupe, $645; The Sedan, $675; The Imperial Sedan, $695. All prices f. o. b. factory, Flint, Michigan

A SIX IN THE PRICE RANGE OF THE FOUR

New Presentations

reflecting the luxury of their Beauty Bringing Contents

TO the aristocratic and beautiful women who have followed Marie Earle's skilled methods of skin care for so many years these delightful new presentations bespeak an adventure in loveliness. The distinguished new color scale of jet black, white and jade brings new charm to the dressing table. The exquisite jars with their smart and convenient mottled tops, the bevelled bottles with their crystal stoppers add a new luxury to your daily beauty rites. The ensemble is a fitting expression of the rare quality of Marie Earle's exclusive beauty bringing preparations.

Marie Earle
PARIS-1910

The Marie Earle Preparations

Made with understanding care by exclusive formulae, the prices of the Marie Earle preparations are no more than one would expect for such luxurious effectiveness.

You need only three of her preparations for the daily Basic Treatment which keeps your skin petal fine and smooth as youth. *Essential Cream*, both to cleanse and to nourish, $1.90. *Cucumber Emulsion*, to insure deepest tissue nourishment, $2.90. The lotion for your type of skin—for dry skins, *Soothing Freshener Lotion*, $1.00—for average skins, *Almond Astringent* $2.25—for oily skins, *Strong Astringent* $2.25.

Marie Earle Preparations for special conditions

Liquid Bleach:
To remove tan, freckles and blemishes, $4.00

Acne Lotion:
For Acne, blackheads and relaxed pores, $2.25

Special Healing Lotion:
For eruptions, cold sores, insect bites, $2.25

Stimulating Oil:
To firm flaccid muscles, bring the glow of youth to sallow, anaemic skins, $3.75

Pore Contractor:
Refines coarse pores, $2.00

Reducer:
Reduces fatty tissues of face, neck, shoulders, back or bust, $4.75

Fattening Cream:
To develop contours and correct emaciated tissues, $2.90

Marie Earle Cosmetics

Finishing Cream, gives the skin a lovely texture and holds the powder, in four shades, $3.75. *Liquid Powder*, a flattering make-up for the face, neck, arms, hands and back, in three shades, $4.00. *Face Powder*, an exquisite new powder to meet the requirements of the modern woman, five shades, $1.75, $3.25.

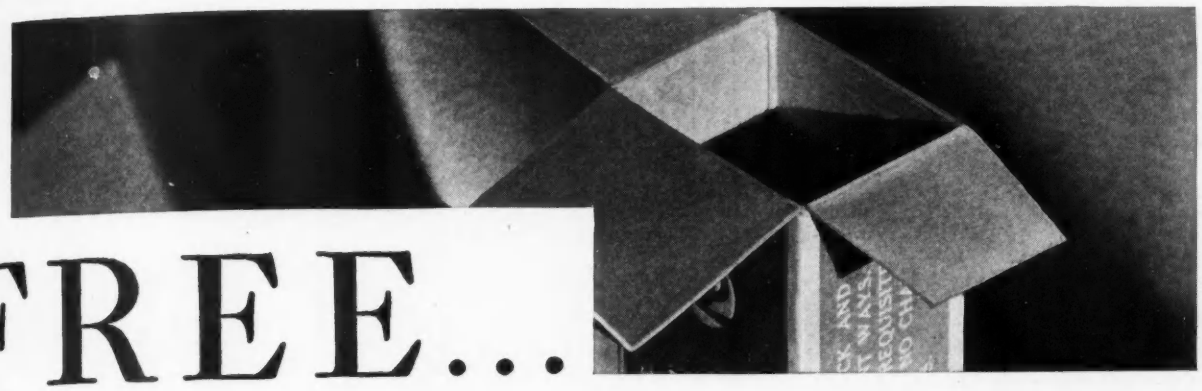
"Understanding Your Skin," the charming new booklet, tells you everything you need to know to become expert in Marie Earle's beauty-bringing methods. The coupon will bring you a complimentary copy.

Marie Earle, Inc., 660 Fifth Ave., New York
Kindly forward gratis, copy of your new book
"Understanding Your Skin"
The Essential Key to Personal Care

Name.....

Address.....

City.....



FREE...

Where shall we send your 10-day supply of this unique formula?

OF the people having pride enough to brush their teeth, ten million have mailed a coupon like the one below. That is one reason so many fascinating smiles reveal unbelievably white teeth.

One reason, too, why dentists have noted a declining tendency of many patients towards serious tooth and gum diseases.

Please send your name and address. Your supply of Pepsodent will be mailed to you at once.

What happens to teeth

Run your tongue across your teeth and you will feel the dangerous coating—film. It clings to crevices and stays. It absorbs ugly stains from foods and smoking.

Film hardens into tartar — film invites decay. Germs by the millions breed in it. And germs with tartar are the chief cause of pyorrhea.

How the new way removes film

Ordinary brushing fails to remove film successfully. Now science produces a special film-removing agent. First it acts to curdle film so that light brushing easily removes it.

When film is gone teeth begin to whiten. The danger of decay and pyorrhea is scientifically combated. And the danger of many ills that appear in later life may be immeasurably lessened.

Remove film by this method for 10 days. A glorious surprise awaits you. Teeth regain sparkling whiteness. Smiles grow far more charming. This is a great step toward a winning personality. The greatest movie star could never have succeeded with dull, unattractive teeth.

Try this way—Free

Get a full-size tube wherever dentifrices are sold, or send coupon to nearest address for free 10-day tube. Do not **delay.** It will work wonders in your smile.

FREE—10-DAY TUBE

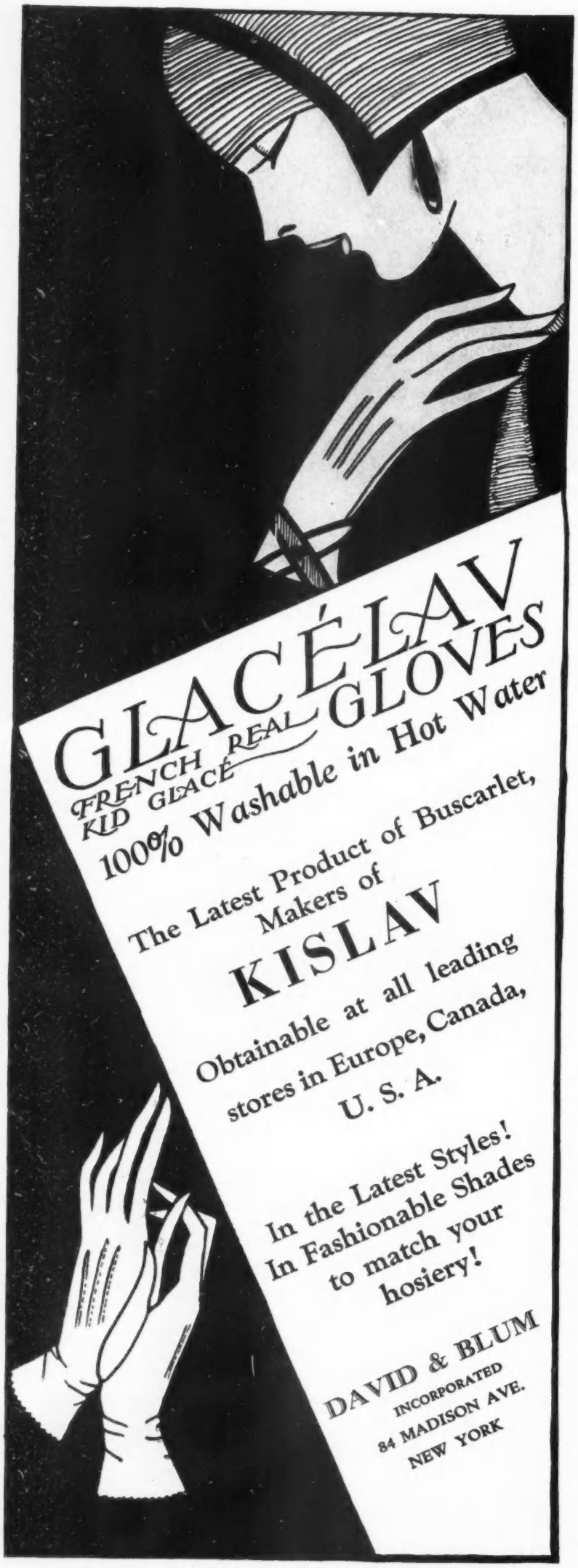
Mail coupon to
The Pepsodent Co.,
Dept. 259, 1104 S. Wabash Ave.,
Chicago, Ill., U. S. A.

Name .....

Address .....

City .....

Other Offices: The Pepsodent Co.,
191 George St. . . . . **Toronto** 2, Ont., Can.
42 Southwark Bridge Road . . . . . **London,** S. E. 1, Eng.
(Australia) Ltd., 72 Wentworth Ave. **Sydney,** N. S. W.
Only one tube to a family 3253


GLACÉLAV
FRENCH REAL KID GLACÉ GLOVES
100% Washable in Hot Water
The Latest Product of Buscarlet, Makers of
KISLAV
Obtainable at all leading stores in Europe, Canada, U. S. A.
In the Latest Styles! In Fashionable Shades to match your hosiery!
DAVID & BLUM
INCORPORATED
84 MADISON AVE.
NEW YORK

For the plump girl, this crêpe frock has cleverly adjusted fullness in the vertical tucks and the half-belt. Horizontal tucks and well-placed groups of pleats are combined in the second crêpe frock to minimize the tall child's slender height

LITTLE GIRLS AND TALL GIRLS

"L'ÂGE INGRAT," the French call those betwixt-and-between years of fourteen and fifteen, and harassed mothers with hard-to-please daughters will admit the fitness of the term. A girl at that time is too old to be dressed like a child and too young to be dressed like the "sub-debs" whom she longs to emulate. But the greatest problems of all are presented by the young girl who has suddenly shot up, almost overnight, so that she is as tall or even taller than her father and brothers, and by the young girl who is no taller than she was several years before and is also what the Victorian novelists termed "pleasingly (and she herself terms 'hatefully') plump." Both types are apt to be slightly sensitive about their size, and they often announce with bitter conviction that it doesn't matter what they wear, nothing looks right on them.

Fortunately, this is an unnecessarily pessimistic point of view, as there is no reason why both the very tall young girl and the short, plump one can not be well-dressed, and charmingly well-dressed into the bargain. True, there are pitfalls to be avoided in each case, but even Venus herself doubtless has a secret list of private and personal taboos. And with this comforting thought in mind, let us consider the good and bad points of first, Priscilla, the short, plump girl, and then her tall friend, Ellen.

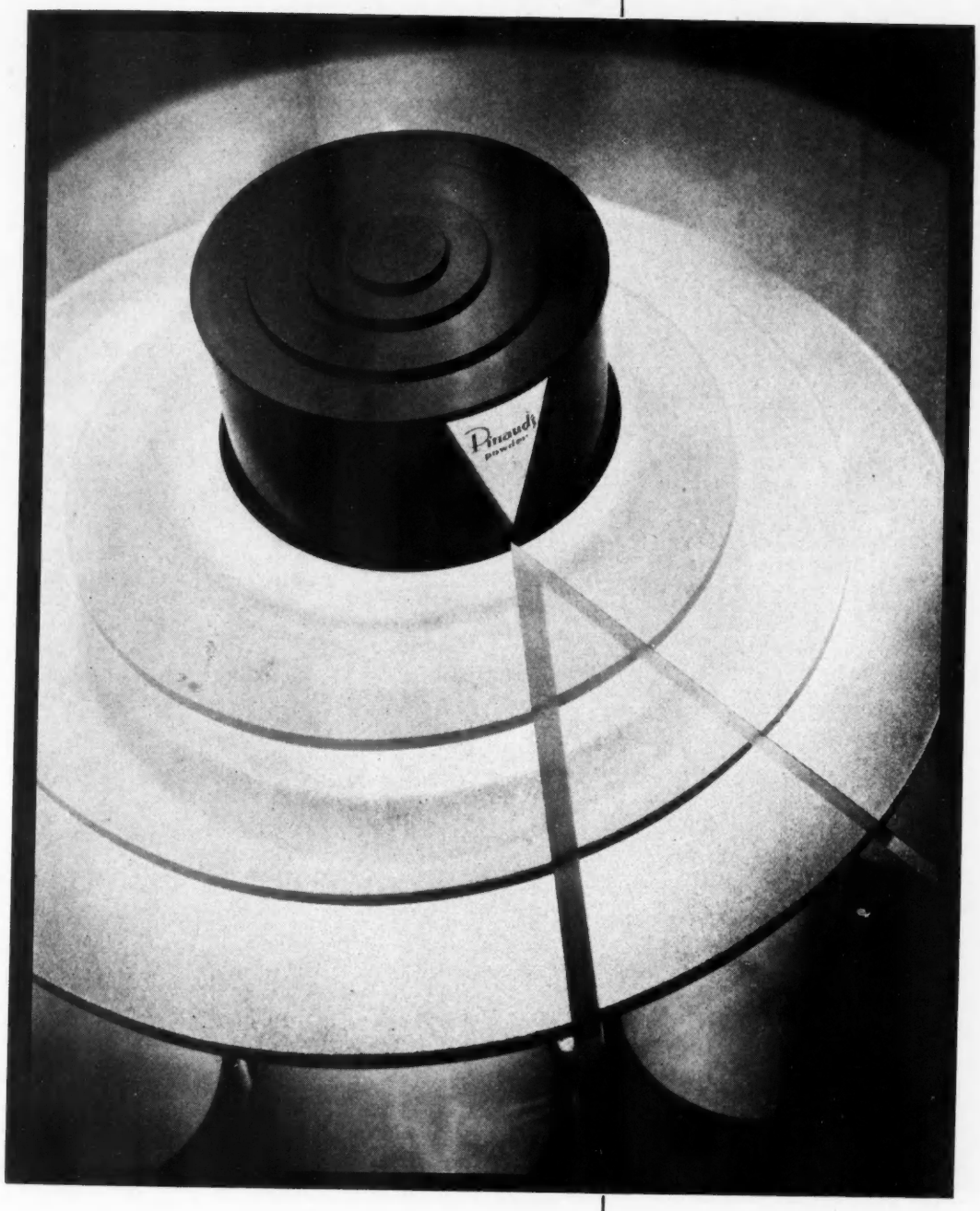
It is a distinct advantage to the round-faced Priscilla that the fussy prettiness of a decade or so ago is banned by the mode. Nothing was worse for her youthful curves than frills and furbelows, and, in those days, they were generally the main desire of the plump child. Nor can she go to the other extreme and blossom forth in clinging, slinky effects. Any material with the least tendency to cling—such as jersey—should be scrupulously avoided. Then, too, thick, woolly, spongy fabrics are just as bad, as they give a bulky effect.

She must be careful about belts and never wear them too broad or too high. And pulling a belt up in back and down in front will do her no good. Sashes and bows she much relinquish, probably with a sigh on her part, as Priscilla has a weakness for feminine furbelows. This self-denial may be only for a few years, however, as many a chubby fourteen-year-old becomes deliciously slim by the time she is eighteen. In the meanwhile, she should forgo all these things that tend to accentuate her lack of inches in height and her abundance of inches in breadth. Tight, fitted frocks and princesse effects are rigidly forbidden, and anything on the order of *robes de style* is not to be thought of for a moment. Even the young girl's classic dark velvet frock is an unwise choice for Priscilla, as velvet gives a Victorian, upholstered look that would fairly reduce her to tears. And vivid contrasts or two-tone effects serve to draw attention to her firm outlines.

At this juncture, Priscilla may inquire in mournful tones, "What is there left for me to wear?" And the answer is, most happily, that a great deal remains for her to wear and from

(Continued on page 156)

OPEN IT! OPEN IT! INSIDE—A POWDER PREPARED ESPECIALLY



for you by one of the great authorities of all time!

Based on Pinaud's century and a half of study of the skin . . . perfected after thousands on thousands of tests with every type of loveliness . . . never in all the history of Beauty has such a powder been known before! For it is made, not in one gradation, but in two: TYPE ONE for the slightly oily skin; TYPE TWO for the skin inclined to dryness. ∾ The result is exactly as though you had passed swiftly through some fragrant transfiguring cloud: it's *you*, not a coat of powder, one sees—and touches: but a You with skin so soft and radiant, so perfect in texture, so alluringly fresh and young that you can hardly believe your own eyes. ∾ Each type is made in six flattering shades. Two dollars the box—ask for it at your favorite smart shop today.

the new powder

by Pinaud

PARIS · NEW YORK

The Topcoat is the "sine qua non" of the smart wardrobe. Its marked versatility—its correctness for all occasions have made it indispensable for town and country alike. And WESTBURY TOPCOATS are the ultimate expression of the Topcoat mode.

Their tailored trigness, the rare character of their varied fabrics, whether fine Tweed, downy Camels Hair, or soft Llama, have made WESTBURYS the choice of smart America.

Your favorite shop will show you the new Fall and Winter weight WESTBURYS now: or write to Bagedonow . . . Creator, 265 W. 37th Street, New York, and ask for Style Booklet.

WESTBURY
SPORTS—UTILITY—TRAVEL
TOPCOATS

Soft rough woollens are used for both of these coats. The yoke, broad belt, and deep inverted pleats are excellent for a very slim girl, while the surplice lines and simplicity of detail of the model at the right suit the plump one

LITTLE GIRLS AND TALL GIRLS

(Continued from page 154)

which to choose a most attractive wardrobe as well. First of all, Priscilla should remember, and Priscilla's mother should bear in mind also, that Priscilla is at her best when she has a sunburned, healthy look. The sight of a happy tanned young girl who always looks ready for a good time is a joy to any one, and a few extra pounds merely give her an extra well-cared-for air. This healthy, sunburned appearance is also the one most sought after by the smartest women, here and in Europe, so Priscilla may congratulate herself on her look of well-being. To fit into the picture, she should **wear** simple sports clothes in the daytime, so simple that she can completely forget them. If she were a little older, we might say to wear them with nonchalance, but nonchalance suggests rather a sophisticated manner for a girl in her early 'teens, so we will say to wear her clothes as easily as possible. Nothing is worse for her than an overfitted look. A skirt pleated across the front and a little cardigan carefully made form an excellent costume for every-day wear. And sweaters without large designs and with becoming necklines have the double advantage of being classic and very much in her genre.

For afternoons, she would look charming in a simple crêpe de Chine frock in green, for example, with a green coat to match the dress, with a brown beaver collar that crosses in front. Her frocks should have sufficient fulness in front at the shoulders, as she sometimes looks a bit overdeveloped in the bust.

And in the evening, when most girls of her age are apt to look a trifle bony, she has a pretty neck and arms to show. Her little evening dresses may be of crêpe de Chine, crêpe roma, or georgette crêpe in any colour she likes, such as a soft blue, a golden-yellow, or rose. Shiny materials are in bad taste for any young girl, and so are hemlines dipping in back. These latter may be properly worn only when her skirts may be considered as long as the mode allows.

Opera pumps or slippers with one strap across the instep are both good for Priscilla, but the sandal with the strap up to the middle of the foot or any slipper with a strap around the ankle should be avoided. Oxfords are, of course, excellent for daytime wear.

As for hats, the usual simple felt shapes with narrow brims are correct and becoming, and the popular berets are extremely smart and youthful.

To tell the truth, Priscilla's clothes problems diminish upon consideration, partly because really intelligent study will solve any problem in matters of dress and partly because the new taste in beauty is to make capital out of one's features, even though they may appear faults at first glance. Let Priscilla use her healthy air of well-being and go in for the cult of health with the aid of golf, tennis, and riding. Let her forget those extra pounds—never for one moment should there be given

(Continued on page 158)

This Sachet is the secret of year'round permanence!

IT'S pleasant to reflect that rewaving the wave is no longer necessary—thanks to a little square of perforated parchment—*The Eugène Sachet.*

For the Eugène Sachet makes it possible to give a new permanent wave to *those few new inches* of newly grown straight hair—without double-waving the waved portion! Before the invention of this ingenious device, the only way to meet the problem of new straight hair was to wave the entire head all over again. As a result, the new growth took the wave satisfactorily—but the twice-waved hair was either over-waved or straightened out.

In a Eugène wave—*thanks to the Eugène Sachet*—the treatment is strictly confined to the new growth.

Repeated permanent waves by the Eugène Method leave the hair flawlessly soft and perfectly conditioned.

That is why it pays to insist upon the *genuine* Eugène Permanent Wave, given with *genuine* Eugène Sachets. (The Eugène trade-mark is boldly stamped on each Sachet. *Look for it*—and remember that your hairdresser requires two to three dozen fresh Eugène Sachets for each wave or rewave.)

Write for a copy of THE EUGÈNE BEAUTY BOOK—and a sample Eugène Rewave Sachet for your inspection. The book explains just how it works.

EUGÈNE, Ltd., 565 Fifth Ave., N. Y. London, Paris, Berlin, Sydney

EUGÈNE
Permanent Waves

© Eugène Ltd., 1929

The Bag of the Month

BEING WROUGHT BY HAND, THIS CORDOVA CREATION IS AN EXCLUSIVE BAG, INDEED!

THIS bag of the month, and many others as beautiful now on display at leading stores and jewelers, is hand tooled, hand laced, hand wrought. It bears the inimitable style and personality of the artist who fashioned it. And if you were to look over his shoulder as he developed it, you would wonder how such devotion to beauty, such unmistakable quality can be had at such a moderate price. Cordova is the genuine hand tooled leatherware. Don't confuse it with cheap embossed imitations that are stamped out with monotonous accuracy. Look for the Cordova mark to be sure of the genuine. The better stores will take great pride in showing you their Cordova display. Or write direct for beautifully illustrated literature.

THE CORDOVA SHOPS, INC., BUFFALO, NEW YORK

Makers of Bill Books, Cigar and Cigarette Cases, Desk Sets, Photo Cases, Overnight Cases, Key Cases, Toilet Cases, and many other creations in Leather

LITTLE GIRLS AND TALL GIRLS

(Continued from page 156)

a hint of her dieting, as the foods that are eliminated in a reducing diet are the very ones that a growing girl needs. If Priscilla concentrates on getting a good sunburn and in having a good time while getting it, her appearance will call forth the comment, "What an attractive, happy-looking girl," instead of, "Too bad she's so fat."

Ellen, although physically Priscilla's opposite, will find, curiously enough, that, though her problem is so different, her solution embodies very much the same principles. The obvious answer should be avoided. While Priscilla is afraid of looking only twelve years old, Ellen runs the risk of being taken for an awkward and undeveloped twenty. The dresses that are large enough for Ellen are apt to have a matronly line that makes her appear very gangling. Both old-looking clothes and kittenish clothes are equally bad for Ellen, and she must steer her course between them. Most tall young girls have a tendency to stoop and to become round-shouldered. One reason for this is that, in an ostrich-like manner, they think they are minimizing their height, and another is that they have grown so fast they are apt to droop in a tired way. A tall girl stooping looks, not only awkward, but taller, while, if she stands erect, she may prove the appropriateness of the term "divinely tall." By constantly aiming for slimness and grace, and emphasizing her height, Ellen will avoid that overgrown, gangling look. And, when she is a few years older, she will find that high heels are better for her than flat ones.

SPORTS CLOTHES

Ellen, as well as Priscilla, makes a delightful picture in tweeds and sports clothes. Sweaters and skirts, the most comfortable costume known, are excellent for her, and the skirts may be either circular or pleated. A snug, straight, wrap-around skirt is not for her, however, as it suggests a tube, and there is nothing graceful about that. Nothing should ever be binding or tight except around the hips. A fitted look there prevents that unbecoming sack-line effect. The hip-bone waistline is best for Ellen. And, too, short skirts are better than too long, which generally are fatally dowdy.

The loose, smock-like coat swinging from the shoulders, such as Louiseboulanger and Lanvin make, is a very flattering model for Ellen. Like Priscilla, she should have a careless ease in her manner of wearing clothes.

In her afternoon and evening dresses, she should forgo brilliant colours or stripes, high-waisted effects, and tight shoulders. Any of the crêpy fabrics—crêpe de Chine, flat crêpe, crêpe roma, and georgette crêpe—are becoming to her, and velvet in a dark colour, not transparent or chiffon velvet, but the heavier quality, is charming for her.

If there is any one outstanding danger for her, it may be summed up briefly as "dinkiness." Little narrow fur collars, small bunches of flowers pinned on her coat, small purses, small pins on hats, all seem out of proportion on her, and she must not consider them for a moment.

Oxfords, opera pumps, and sandals with a strap across the instep are the best models in shoes for her, and it is both safer and wiser for her to wear hats with brims.

CONSIDERING THE GIRL

Both Ellen and Priscilla have less difficulty nowadays than formerly in finding the right kind of ready-made clothes, as the better shops dress them more according to type than to their years. If, however, there is a lack of fit and a general air of inappropriateness in the ready-made frock and coats, suitable designs can easily be selected, and charming and individual clothes may be made at home. In many respects, this latter scheme is a wise one, as growing girls are apt to develop along their own lines and often require particular fitting. One girl at fourteen may be five feet ten and very narrow through the shoulders, while another the same height may have a bust measure of forty inches. Well-chosen designs of a simple type can be procured that are suited both to the wearer's years and lines, and her tastes in colours may be scrupulously followed.

Girls of this age usually wear the simplest underwear in glove silk, and few, if any, care to bother themselves with even the narrowest girdle. This indifference is perfectly permissible, although, in a few years, they will find a girdle or corselette a great asset to a smart appearance.

However, let the young girl of any type remember that she will always be charming so long as she is healthy, happy, and her own natural self.

RULES FOR ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

WHAT IS THE VITAL NEED OF LOVELY SKINS TODAY?

PRACTICALLY everyone, sooner or later, is troubled by enlarged pores and coarse-textured skin, yet until recently no one preparation had been evolved which could be used on *every* type of skin for refining its texture. There were preparations intended for that purpose but if used often enough to be effective they were entirely too *drying* except for very oily skins. Moreover, they contained no cleansing properties, and perfect cleanliness is absolutely essential to refining the skin, particularly in these dusty modern days.

Exquisite cleanliness, freshness and clear fine texture are the greatest beauties any complexion can possess—and yet no one preparation had been created that would assure this loveliness to every woman.

But now there *is* such a preparation! It is made by Dorothy Gray and is called Texture Lotion.

Dorothy Gray Texture Lotion will actually refine the texture of even the coarsest skin, and it can be used daily on *every* type of skin. Moreover, it cleanses superbly. It picks up the tiniest particles of dust and oil that lodge in the pores. And it leaves the pores closed—your skin protected! Besides that, it removes the last lingering suggestion of greasiness after any sort of facial cream has been used. It leaves your skin cool, refreshed, tingling and gloriously alive!

Texture Lotion is a lightly scented liquid, in color the faint orchid of young lilacs. You will find it at smart shops everywhere and at the Dorothy Gray salons. Its price is surprisingly moderate; there is a one dollar size and a much larger two dollar bottle.

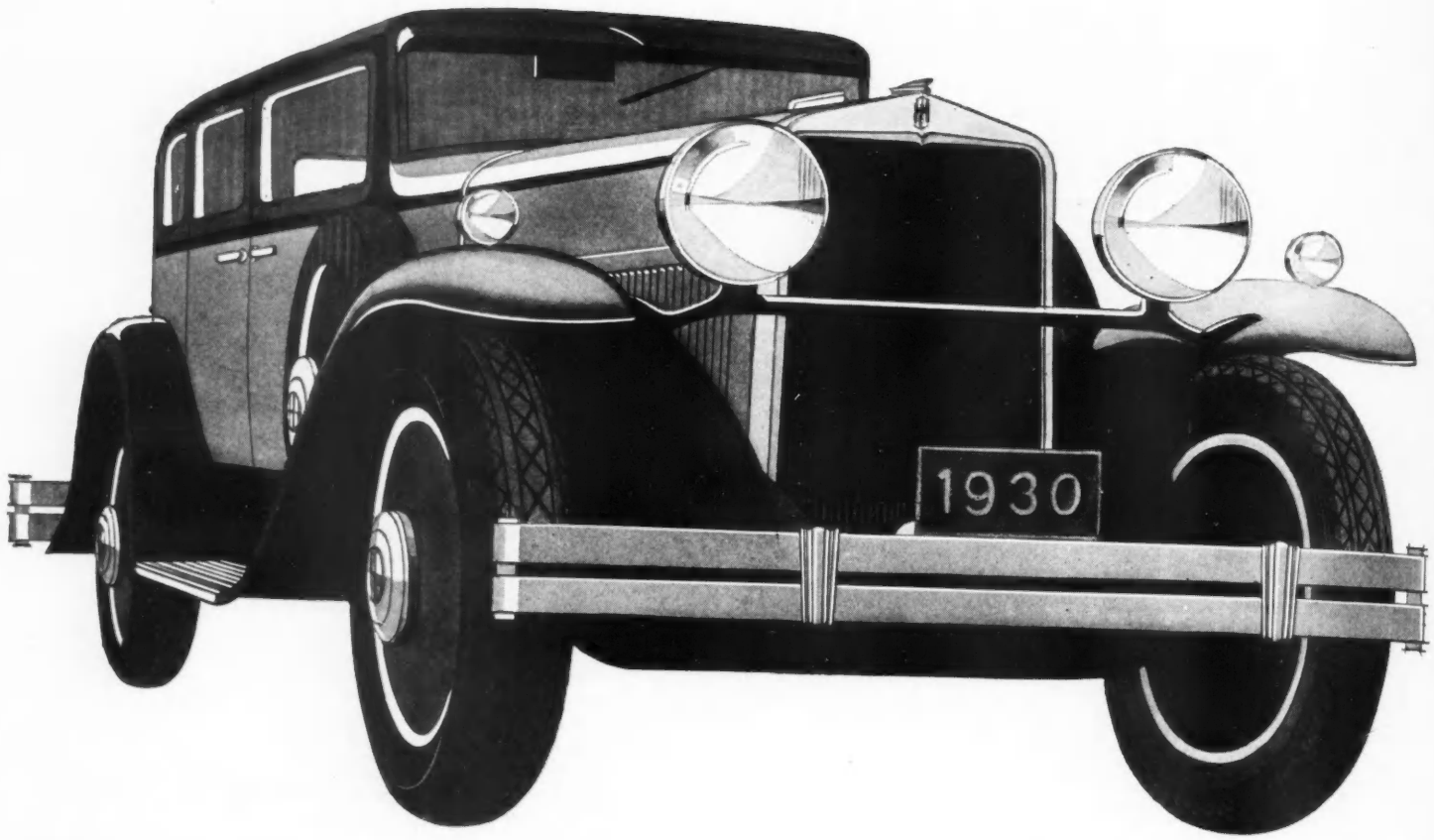
© D. G., 1929

DOROTHY GRAY

DOROTHY GRAY BUILDING, 683 FIFTH AVENUE, NEW YORK

CHICAGO LOS ANGELES SAN FRANCISCO WASHINGTON ATLANTIC CITY

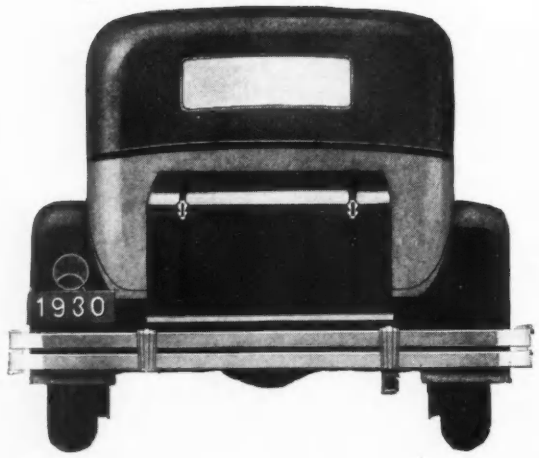
"THE GOAL OF YEARS HAS BEEN ATTAINED"



THE·1930·HUPMOBILE·SIX

PRICED WITHIN THE THOUSAND DOLLAR FIELD

It has long been the ambition of Hupp engineers to build a Hupmobile at a price within the thousand-dollar class. . . . But each year they have said: "Let's wait a while. Let's wait until we can build, not just another automobile, but a greater Hupmobile. A car that will heighten and increase Hupmobile's 21-year prestige." . . . Today, this goal of years has been attained — in the new 1930 Hupmobile Six. . . It is a car which Hupp is proud to call a Hupmobile, because it is a Hupmobile in every detail of its design and construction . . . It is powered by the selfsame Hupmobile motor which made the Hupmobile Century Six the most spectacular success in Hupmobile history . . . *It is* 100% *a Hupmobile* — but a more powerful Hupmobile. With its time-tested Hupmobile engine made still smoother and sweeter running . . . *It is* 100% *a Hupmobile* — but a handsomer Hupmobile. Made still smarter by further advances in Hupmobile's innovation of tailored sheet metal and by new, lower-swung and dashing lines . . . *It is* 100% *a Hupmobile* — but a still sweeter riding and driving Hupmobile. Made more comfortable by more seat and leg room and by many engineering refinements, adding to speed, safety, ease of control and restful traveling . . . Hupmobile's long renown as "The Car of the American Family" takes on a new significance today.



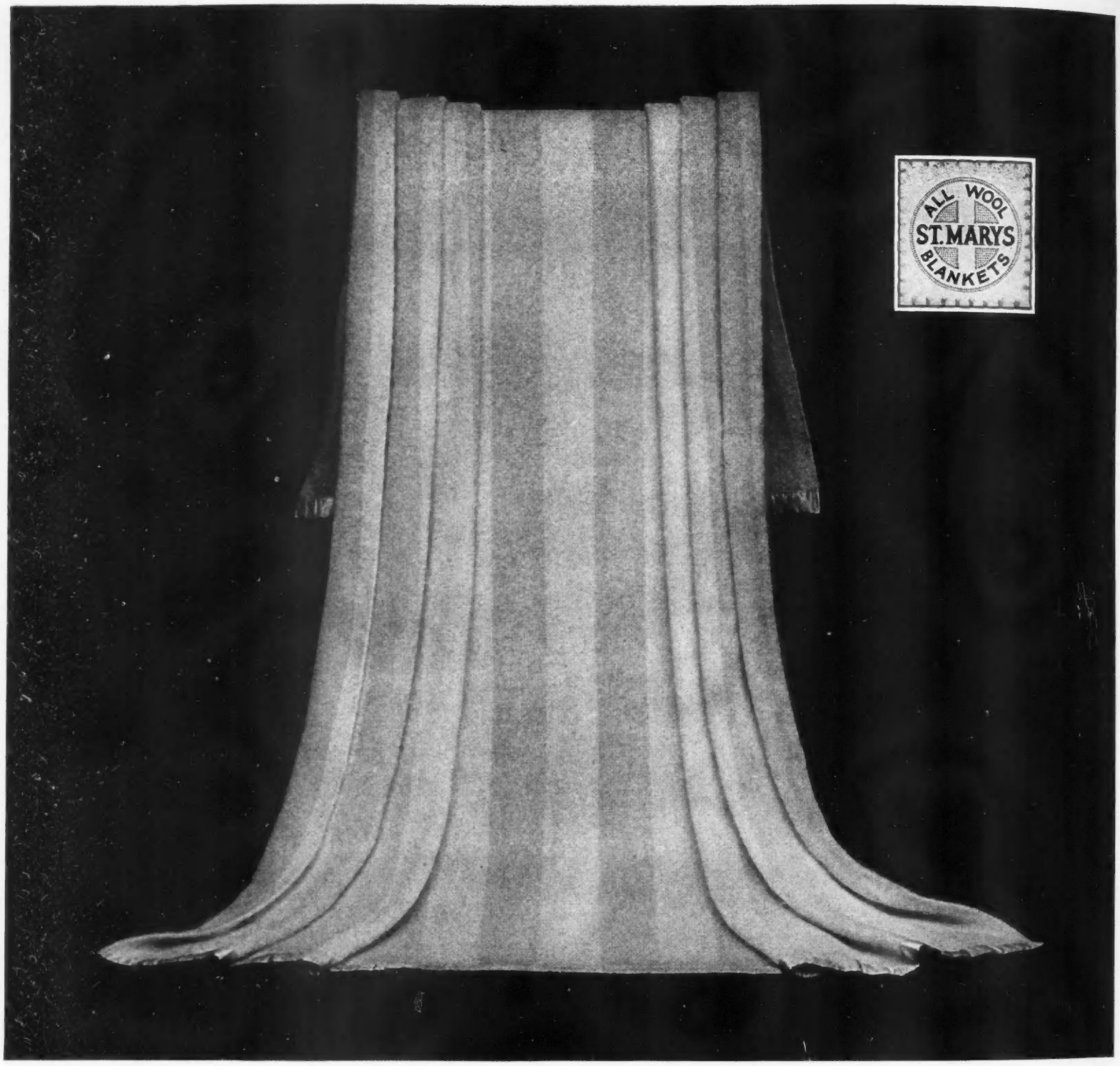
HIGHLIGHTS OF THE NEW 1930 HUPMOBILE SIX

70 miles per hour . . . 70 horsepower. Acceleration from 5 to 25 miles per hour in 7 seconds; 5 to 50 m.p.h. in 20 seconds . . . The famous Hupmobile Century Six engine improved with counterweighted crankshaft and rubber-cushioned engine mountings; minimum vibration at any speed . . . Improved 4-wheel Hupmobile steel-draulic brakes . . . Non-glare slanting windshield, full ventilating type . . . A big car, 50½ inches across rear seat, 49 inches across front seat . . . Unusually generous head room . . . Further advancement of Hupmobile's introduction of tailored sheet metal concealing all chassis attachments . . . New 6-inch chromium hub caps with concealed hub bolt . . . New front fender parking lights of same design as headlights. Custom equipment — 6 wire or disc wheels, two spare side-mounted in fender wells . . . available at slight extra cost.

Le désarmement ? Pour les femmes, ça n'existe pas. Chaque soir elles se préparent à des combats sans pitié — l'une avec ses bijoux, l'autre avec ses robes — Mais la femme avisée se fie à un parfum de Lenthéric — et ne s'inquiète plus. —

Lenthéric, *Parfums*

245 RUE SAINT-HONORÉ, PARIS, FRANCE. THE LENTHÉRIC SALON AT FIFTH AVENUE & 58th STREET, NEW YORK. ALSO AT ALL HOUSES OF FASHION



MARIGOLD ✣ NEW IN WEAVE ✣ DESIGN ✣ COLOR

Marigold, one of the newest and smartest blankets introduced by St. Marys, is available in a variety of colors. Who would ever dream you could get such delicate shades in blankets? All St. Marys Blankets are woven in a variety of beautiful colors . . . . Just as Paris couturiers style clothes, so does St. Marys style blankets and weave them with the traditional skill known only by those who have perfected the craftsmanship with a background of over three-quarters of a century of fine blanket making . . . . St. Marys Blankets are, of course, all-wool, and will render a lifetime of satisfactory service, your guarantee being the St. Marys label sewn on every pair . . . . On request, we will send you the name of a nearby dealer, and a folder on the care and laundering of fine blankets. The St. Marys Woolen Manufacturing Company, St. Marys, Ohio.

A miniature all-wool "La France," beautiful two-toned St. Marys Blanket will be sent on receipt of 25c to cover packing and mailing. Useful on dressing table for perfumizer, lamp, etc.

St-Marys Blankets

"The World's Finest Motor Car"

Duesenberg

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One Reason for Unvarying Steadiness

DUESENBERG superiority starts with its foundation, the frame. Duesenberg strength and rigidity, its steady performance, exceptional endurance and hitherto unprocurable safety are largely the result of its expert design and abnormally strong frame. These great factors of safety and durability, are characteristic of the car's construction, throughout.... It is because Duesenberg DOES excel all other cars mechanically, that for the first time, a car of this character is marketed on a Dollar-for-Dollar value basis.

Chassis, $8,500

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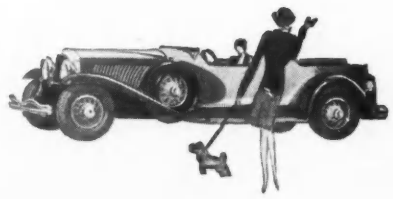

GEORGE FITZMAURICE
United Artists Director with Hollywood's 10 most beautiful extra girls selected by him to appear in "The Locked Door." They are wearing Evergreen California Hats.

VIOLET BIRD
MARY ASHCRAFT
MARTHA STEWART
KAY ENGLISH
MARGARET ANGEL
VIRGINIA McFADDEN
LITA CHEVRET
LEONA LEIGH
GRETA VON RUE
DOLORES LEE

Emotion in hats! Climax smart style with individuality .... with personality .... in Evergreen California Hats. Beloved by the smartly-dressed throughout the playgrounds of Sunset Land, Evergreen California Hats are now available to the particular girl everywhere at one appealing price. Look for the Evergreen label.

You'll enjoy reading about the ten personality types described by George Fitzmaurice in his booklet, «Personality Told Thru Hats.» Send in the coupon.

Evergreen California Hats, Inc
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Yes, send me the booklet,
"Personality Told Thru Hats"

Name_____
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My Milliner is_____

evergreen
CALIFORNIA SPORT HATS

SAINT-JEAN DE LUZ

(Continued from page 94)

tuna boats land their silvery cargoes, lie the twin towns of Saint-Jean de Luz and Ciboure, picturesque, unalterably Basque, and rich with history, for they were important towns of France when Biarritz was only a fishing village of a hundred and fifty hardy fishermen and their families.

By tradition, the country of the Basques begins at Bayonne and extends southward to Santander, with two Basque provinces on the French and four Basque provinces on the Spanish side of the Pyrenees. It is true that Bayonne is a Basque town and that there one is aware for the first time of Basque customs, architecture, and tradition (save for the handsome cathedral built in the style of the English cathedrals by the English under the Black Prince), but, south of Bayonne, the Basques mysteriously disappear at the borders of Biarritz.

BIARRITZ

Biarritz is not Basque. It is not even French. It is no longer Second Empire. (It was Eugénie who discovered it and turned it from a fishing village into a fashionable watering-place.) The Basques shun it. Biarritz is international. Its pink cliffs are cluttered with enormous hotels and casinos, and its busy streets are hung with the signs of Chanel, Vionnet, Molyneux, Mappin and Webb, and a hundred other names that decorate the rue de la Paix and all the important watering-places. Its beautiful and dangerous beach is filled with notorious or fashionable people who wear bathing-suits as photographers' costumes. It is the perfect *ville d'eau*, and, in its bustling streets, one is as hot, as distracted, as uncomfortable, and as remote from the open country as one could be in Bond Street or the rue de la Paix in midsummer. It has, with its pink cliffs and white beach and black rocks, an incomparable site, but the beauty is largely buried beneath Hotels Royale, Splendide de l'Univers and frittered away upon a world more conscious of the beauties of the bar in the Hotel Miramar. In Biarritz, it is impossible to step out of the house without gloves and a hand-bag.

Moving southward and southward, one passes the old villages of Bidart and Guethary, now bright and gawdy with shining new red and white villas and no longer much more than crowded suburbs of Biarritz. Then, there is a stretch of open green country, and one descends abruptly through a cluster of old-fashioned wooden villas into the once marshy estuary of the Nivelle, where the hardy Basques of prehistoric times saw fit to build a town which became, in Roman times, Saint-Jean de Luz—Saint Jean of the Marshes.

THE HARBOUR AT SAINT-JEAN

The harbour is an almost perfect circle, about four kilometers in width, extending from the Point de Saint Barbe, on the north, to the Point de Socoa, on the south. Saint Barbe, which lies on the high cliffs above the Bay of Biscay, is in reality a suburb of Saint-Jean de Luz. Villas built mostly by the Spanish bind the two together; Saint-Jean occupies the flat land on the northern side of the Nivelle, and Ciboure the high green hills on the southern side. Beyond Ciboure and the famous restaurant called the Reserve, and at the southern extremity of the harbour, lies the old village of Socoa, nestled on the edge of the harbour, sheltered from the fierce winds and high seas of the Bay of Biscay by the high cliffs of the Point de Socoa. Across the wide mouth of the harbour stretches the great breakwater designed by Vauban under Louis Quatorze. Against its thick walls, day in and day out, the year round, the great waves of Gascogne Gulf shatter themselves in high columns of white foam. Through its two small openings, the little sardine and tuna boats, painted brilliant blue and brilliant green, with stacks of Chinese lacquered, come in from their silvery harvest far out of sight on the Bay to huddle at high tide like flocks of peacocks in the tiny inner port. In summer, they are followed in and out by white yachts and swift destroyers and great battleships. Sometimes, a Spanish tramp or a Breton lobster boat with a red sail slips in during the night, and, sometimes, a white airplane drops out of the sky to settle on the iridescent harbour.

In the Basque country, there are only pure colours—the same pure, unbelievable, violent colours that one sees in the pictures of the Basque Zuloaga. There are no muddy half-shades. The hills are emerald-green, and the houses red, white and black; the fishing-boats brilliant green and blue, and the water of the harbour itself, lying above rocks or white sand, is streaked with indigo-blue and aquamarine. The roofs are the red of old Chinese lacquer. And sometimes, in the evening, all the sky and the whole Bay of Biscay turn that shade of pure violet which one sees in Spanish paintings and which exists nowhere else in the world save in the bleak and beautiful expanses of Spain.

A STIMULATING CLIMATE

In all Europe, the climate and the atmosphere of the Basque coast are most like the American climate and atmosphere at their best, possessing the same brilliance and a greater dryness. There are none of the blurred and softened outlines that one finds in the damp air of northern France and England. It is all brilliant and clear cut. It is not a coast for those who love the suburban lushness of the villas that crowd the hills about Cannes and Nice and Monte Carlo. In the Basque country, there are a wildness and savagery which are lacking on the cultivated, pretty Riviera. Just beyond the towns, one enters suddenly dramatic mountains, crossed and recrossed among the bracken, gorse, and heather by paths made by the smugglers. Every fifty yards along the frontier, there is a tiny shelter of brick for the Spanish soldier who keeps watch night and day for carriers of contraband. In the higher mountains, one meets village omnibuses, accompanied by two soldiers with carbines, and sturdy men and women who can speak no language but the mysterious Basque, whose origin and roots no scientist has ever been able to trace with certainty.

But the towns of Saint-Jean and Ciboure lie snug on the edge of the round harbour that is enclosed in a solid band of masonry, begun by Louis Quatorze and still being completed by a republican government. For, in the eighteenth century, the wild sea broke in upon the town and swallowed up two whole streets of shops and houses. Their ruins lie beneath the harbour and the present beach, and, while swimming about in the blue transparent water, one can look down and still see their skeletons disappearing slowly beneath the sand. A part of the old town is built upon the marshes and, at the equinoctial tides,

(Continued on page 164)

your skin will feel so fresh when you wipe cold cream off with these SOFTER CLEANSING TISSUES

..and banish oiliness with this GENTLER SKIN FRESHENER

POND'S CLEANSING TISSUES, soft, absorbent, literally soak up cold cream and the grime loosened by cleansing. They're so convenient . . . easily packed in a small suitcase . . . a few rolled round a tube of cream and tucked into your handbag for a day's motoring . . . And be sure to keep them in hand for colds. 25¢, 50¢.

With folded Tissues gently remove cream and dirt

TRY POND'S SKIN FRESHENER for these beauty problems: for tired eyes . . . soak two large pads of cotton with the Freshener. Lay them over your closed lids and relax for ten minutes. For double chin . . . pat briskly twenty times with a pad of cotton soaked in Freshener. Use it to freshen up during the day and on rising to take away that "sleepy" puffiness. 50¢, $1.00.

Pat briskly with cotton soaked in Freshener

YES, THEY'RE POND'S!

WOMEN waited while the famous house of Pond's perfected these important new aids for the toilet.

Pond's Cleansing Tissues will delight you! They are exquisitely soft, just the right size! Feel their lightness against your cheeks! Gently, safely they clean the dirt away, leaving your skin rosy-fresh and smoothly clear. It is free to breathe now for these dainty Tissues are so absorbent that they *lift* off clogging impurities from the pores, instead of rubbing them in as the old insanitary methods did.

And how gladly your skin will welcome Pond's Skin Freshener and Tonic! It removes all trace of oiliness after your cold cream cleansing, leaves your skin deliciously cool, refreshed!

And it wakes up your skin! Day by day, you see growing vitality in your complexion, see the texture refined by this mild astringent, which sets all the tiny facial muscles to work—and does it gently.

Use these delightful preparations this way:

After applying cold cream, take Pond's Cleansing Tissues, two at a time, fold or crumple them in your hand and gently lift the cream and dirt from your skin. Apply cold cream twice, wiping off with the Tissues.

Then saturate a wad of cotton with Pond's Skin Freshener and dab briskly over face and neck. Pat dry to further stimulate circulation.

A touch of finishing cream—a dusting of face powder—and you are your loveliest, prepared to face the most exacting day.

CHECK OFFER YOU WISH

☐ *For FREE sample of Pond's Cleansing Tissues.*

☐ *For 10¢ enclosed, samples of Pond's Cleansing Tissues, Skin Freshener and Cold and Vanishing Creams.*

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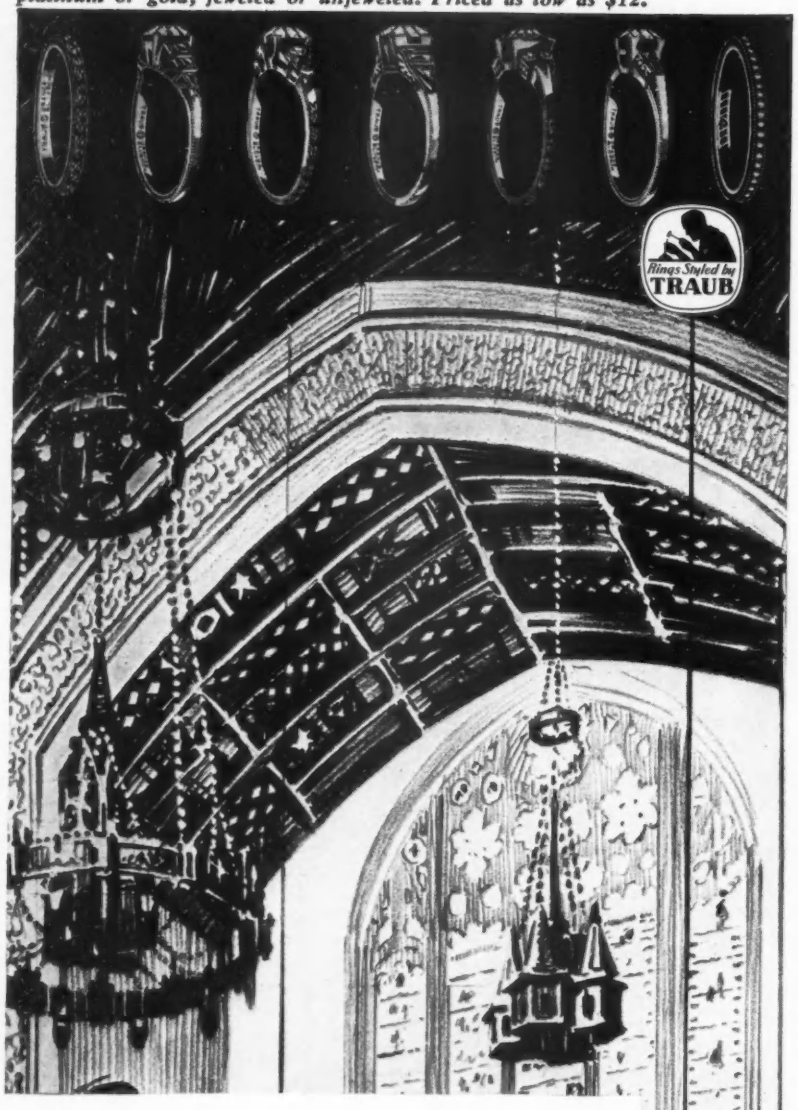
More than 400 ring styles are offered for your selection; iridio-platinum or gold, jeweled or unjeweled. Priced as low as $12.



Each year strengthens this *Style* leadership

What have you a right to expect in your engagement and wedding rings? Finest workmanship, of course . . . skillful hand-chasing in precious metals of superior wearing quality! But equally important, the style leadership established a generation ago with the original Orange Blossom . . . and strengthened each year with superb new creations in the same exquisite pattern! Naturally, other manufacturers have paid Traub the tribute of imitation . . . but for protection against inferior substitutes, you need only purchase from a jeweler of unquestioned reputation, and insist upon "rings styled by Traub".

Our delightful booklet, "Wedding Ring Sentiment", free on request.

TRAUB MANUFACTURING COMPANY
DETROIT, MICHIGAN
New York, 576 Fifth Ave. Walkerville, Ontario

TRAUB

The Only Genuine Orange Blossom

TRADE ORANGE BLOSSOM MARK (188) © T. M. Co., 1929

Church weddings are doubly impressive in this stately, vaulted edifice—the House of Hope (Presbyterian), St. Paul, Minnesota.

SAINT-JEAN DE LUZ

(Continued from page 162)

lies beneath the level of the sea. For nearly fifty years, the town knew the special protection of Le Roi Soleil, because it was here that he married—with the greatest pomp and pageantry—Maria Theresa, daughter of the Spanish King, who met him on the Isle des Faisans. This tiny islet in the Bidassoa, a dozen miles away on the Frontier, has always been international territory, and it is concerned with half the history of France and Spain, from the Middle Ages to the beginning of the nineteenth century.

It was on this island that Francis the First was exchanged after his long captivity by Charles the Fifth for his own two sons and a mule train of gold. All the poor Frenchwomen, save one, who went to take up their unhappy honours as Queens of Spain were met at the Ile des Faisans by trains of Bishops and Cardinals and Spanish grandees, with trains of mules and gilded litters. The sinister Duke of Alba came by the Ile des Faisans on his way to plot the massacre of Saint Bartholomew, with Catherine de' Medici, at the tournament in Bayonne. At the Château d'Urturbie, a little way down the road from Saint-Jean, the great Duke of Wellington made his headquarters during the Peninsular Wars, and there still remains the legend of the English Duke and his officers following packs of fox hounds across country, through mountain pastures and oak forests, in the hours when they were not fighting. The hills and fields, for miles about, still yield up bullets and old cannon balls and fragments of cuirasses from the skirmishing that extended north as far as Bayonne.

A BASQUE VENICE

The inner port of Saint-Jean and Ciboure is a tiny Basque Venice, with the houses built on the water's edge along the channels and basin. Here are the house of the Infanta, where Maria Theresa stayed before her marriage to Louis Quatorze, and the house of Louis Quatorze himself, and not far away is the old church with its roof built like the keel of a whaling ship, and its votary ship, given by the Empress Eugénie in commemoration of the saving of a ship's crew and passengers by the sturdy Basque fishermen, and the great reredos of gold given by Louis Quatorze on the day of his wedding. On the same basin are the house where Francis the First spent his first night of freedom on his return from Spain, and the house where Ravel, the composer, was born and to which he still returns every summer. These are the houses of the rich merchants of the eighteenth century, for, among the democratic Basques, there have never been any barons with feudal castles, but only merchants and governors elected by the people.

Since the dawn of civilization, the Basques have ruled themselves by common council, stubbornly refusing to yield even to the powers of their great neighbours, France and Spain. In the eighteenth century, Saint-Jean de Luz was the greatest whaling port in the world, and the big houses of the town are the houses of the men who grew rich in whaling and shipping. On the edge of this same basin is the Place Louis Quatorze, where, on fête days, the Basques come down from the mountains for miles around to dance the jota and the fandango late into the clear, brilliant nights—on the same spot where the Basques of antiquity held Druidic rites and, after the coming of the Romans, worshipped the Gods of Fertility. The pagan is still just beneath the surface in this Catholic country. The bull is still venerated, and the oak is sacred.

As I write, the annual four-day fête is in progress. It is a fête the origins of which are lost in antiquity, and the traditions are so stubborn that it has come to be recognized by the Church of Rome and the Republic of France. It marks the beginning of summer, and, on the first night, a splendid young oak-tree is burned on a great pyre in the street, before the old church with the gold reredos given by Louis Quatorze. Both church and state take part in the ceremony. A torchlight procession with trumpets and drums, representing the state, comes down the street at the same moment that a procession of priests and choir-boys in gorgeous vestments comes chanting out of the church door, amid the ringing of all the bells in town. The two processions meet before the pyre and, together, put the flame to it, amid the cheers of the fishermen and herdsmen. Because the church and state have not been on the best of terms since the Reign of Reason, two trees are now burned, in place of the traditional one. There is a fire before the Mairie, as well as before the church.

On the following night, there is a *Toro del Fuego*, a clumsy and absurd bull made of wood, whose power of locomotion lies in two pairs of stout Basque fishermen's legs. Shooting sparks from its nostrils and horns, the sacred bull charges its way here and there, amid screams and shouts of laughter, through the crowd which packs the Place Louis Quatorze, until at last, taking a stand before the Mairie, it faces the crowd and goes up in a phantasmagoria of catherine-wheels, Roman candles, and rockets. Both the tree burning and the *Toro del Fuego* are but preludes to the jotas and fandangos that go on until dawn drives the carnival makers to their beds. Everybody dances these dances. Old fishwives of eighty and children of three alike spring to their feet at the sound of the music and, snapping their fingers, begin to execute intricate and rapid steps. The fandango is the traditional Basque dance, and the men are better dancers than the women. The jota is, properly speaking, not a Basque dance at all, but one imported from the neighbouring province of Aragon.

AN AGE-OLD FESTIVAL

For the four days of the fête, the shops and banks are closed, and the hapless traveller who has forgotten to cash a cheque must either borrow or go without money. In the little port, the peacock-blue sardine boats lie at anchor. Every one lives in streets and doorways. And, when it is finished, a crew of ten men working two days is needed to clear away the confetti that lies ankle deep throughout the town. On the fourth day, life becomes stern and hard once more, for the Basques are a sober, almost Puritanical people, whose living is won between the rigours of mountains and sea. For four days during the age-old festival that marks the beginning of summer, cares and work and even propriety are thrown overboard. It is the survival of an ancient custom, and, on the night of the Fiery Bull, the Place Louis Quatorze approaches in appearance the ancient Saturnalia as nearly as any festival surviving into this dull, prosaic, and scientific century.

The country of the Basques has become a *resort de luxe* in spite of their

(Continued on page 166)

PHOTOGRAPHED BY ALFRED CHENEY JOHNSTON

POSED BY MISS DOROTHY FLOOD

A vivid array of lovely hats for women ... exquisitely handmade by the Hodshon Company ... with subtle charm of expert craftsmanship ... rare beauty of luxurious textures ... for every mood or occasion ... all sizes in a galaxy of colorings! $10.00 *and* $12.50

The HODSHON *Co.*

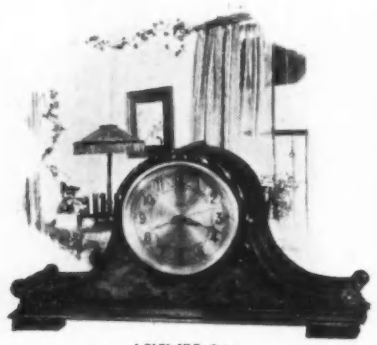
Fifth Avenue at 57th Street, New York

Presented by Carter & Johnston, 22 East 49th Street, New York, and at the Smartest Shops in the Principal Cities

DAWES—$720. Whittington, Canterbury and Westminster Chimes. Height 79½" (*Pacific Coast price slightly higher.*)

Masterpiece of Time and Chime

CHIMING the quarter-hours with the rich, melodious tones of Westminster, Canterbury or Whittington, these clocks combine the finest in classic design with the utmost precision. The owner of a Revere Electric Clock enjoys all the charm of an exquisite decorative piece, and with it, the new-age accuracy and dependability of time by the Telechron Motor.



LOUIS XVI—$110. Canterbury and Westminster chimes. Length 22½" (*Pacific Coast price slightly higher.*)

A Revere Clock has no springs, escapements or pendulum. You simply plug it into an electric outlet and set the hands correct. The tiny, patented Telechron Motor drives the hands continuously, silently—with supreme accuracy—furnishing perfect time through electric impulses regulated by power stations' master clocks (constantly checked with radio signals sent out by the U. S. Naval Observatory).

Among the many Revere designs displayed by your local Authorized Dealer, you will find one to harmonize delightfully with the appointments of any room. Priced from $40 to $1200.

REVERE CLOCKS

Telechron MOTORED

The CHIMING ELECTRIC CLOCK

Manufactured in the plant of the Herschede Hall Clock Company, Cincinnati.

Telechron Motored Clocks are also available without chime and strike features, priced as low as $14.

REVERE CLOCK COMPANY
Cincinnati, Ohio

REVERE CLOCK CO., Dept. 908, Cincinnati, Ohio
Without obligation send your new illustrated catalog
Name
Address

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SAINT-JEAN DE LUZ

(Continued from page 164)

own desires, and, in consequence, the Basques themselves are not, like other peoples living under such circumstances, spoiled by a popularity which they resent. They have not ceased to be Basque in order to become thieving parasites upon the body of summer visitors. There are almost no shops owned by Basques. The great shops are all in the hands of the French.

THE PRIDE OF THE BASQUE

The Basques appear to resent the presence of the summer people and continue to lead their own lives, undisturbed and still clinging stubbornly to their customs and way of dress. They are a proud people and rightly see no reason for imitating the ways of people whom they hold largely in contempt. They dance their jotas and fandangos and hold their festivals, not as exhibitions subsidized by hotel managers in order to attract business, but independently, as if there were no Spanish or French or English or Americans scattering their money on every side. Even the absurd real estate boom, so like our own Florida boom, was engineered, not by the Basques, but by manipulators from Paris. A Basque will not sell his farm for any price if he wants to keep it, and, in the middle of allotments that are now happily turning back into gorse and heather, there appear isolated farms whose owners have refused to sell because they are attached to the land that has been handed down to them through generations of ancestors from the realms of a lost antiquity.

Yet, oddly enough, the Basques are the most travelled and cosmopolitan of citizens in all France. Because their country is poor and rugged, their sons have had to go elsewhere to make their fortunes, and, in every mountain village, there are big, comfortable houses that are the evidence of wealth gained by young Basques in the United States and South America. Almost always, they return, handsome, well-dressed, intelligent, informed, worldly-wise, and a little heavy at middle age, to settle in a country that exerts its charms not only upon the Basques themselves, but upon almost every stranger who wanders over its borders. In our own Brooklyn, there is a colony of some thirty thousand Basques, with their own drinking places, and policemen, and pelota-courts, working to make the fortunes that will allow them to return at middle age to their homes in the mountains or on the rocky coast of the Bay of Biscay.

THE SEASONS AT SAINT-JEAN

Like many watering-places, Saint-Jean de Luz and its neighbours have several "seasons." The winter belongs to the local inhabitants and to the English and a few of their American cousins. There is a whole society, with innumerable cliques, of spinsters and widows living in a mild climate on small incomes and of officers of His Majesty's Navy and the Indian Army living on pensions. There are an English bridge club and Miss Taylor's celebrated tea-room, where homesick Americans may have sweet corn and chocolate cake and hot breads and find American novels. Miss Taylor herself came over with the American Expeditionary Force to help entertain the sailors stationed at Saint-Jean de Luz, and she has never returned home. There is a whole galaxy of town characters, romantic, scandalous, charming, bizarre, or comic in the best Dickens tradition. There are always local gossip and local scandals. Among the all-year-round colony are a Hindu Princess and one of the original Floradora sextette.

The climate varies, raining as a rule throughout the early spring months. But with May come the brilliant sunlight, flowers, clear air, and the first summer visitors, usually honeymooners or convalescents. June sees the arrival of the real devotees of the coast, who have turned their backs upon the season in London and escaped the overwhelming wave of visiting American friends and relatives in Paris. And, on the first of July, hotel rates leap skyward, restaurants augment both their prices and the variety of their menus, and petunias appear in the flower-boxes of the yellow Casino designed by Mallet-Stevens during the now-deflated boom and one of the finest contemporary examples of modern architecture.

On the night of the thirtieth of June, the last of the winter colony vanishes as if by magic, and, on the morning of July first, the *Côte d'Argent* express releases the first hordes of visiting Americans. The season has begun at villas and hotels, at the Casino, and in the bars and cafés. Upon the wide half-moon of yellow beach, row upon row of brilliant tents and parasols spring up like mushrooms, shops take the automatic bells off their doors and leave the door open for the rest of the summer. There is no more rain, but only brilliant sunshine, with one or two days of the hot wind that blows like the breath of a furnace northward across Spain from the Sahara.

AN INDEPENDENT COLONY

It is significant that Saint-Jean de Luz, unlike Biarritz, has only a meagre number of hotels and no Palaces and Royal Splendides. Saint-Jean is not a place that attracts the thing known as "a hotel dweller." Life is too scattered and simple and unpretentious. There is no community life in which a group of people rises, has cocktails, lunch, tennis, tea, cocktails, dinner, and dancing together, day in and day out. It is big and scattered. If you want to see your friends, you can find them. If you want to be alone, it is easily possible. There are no bars where one sees everybody whose name appears in the social columns of the *Paris Herald* and *Tribune* and *Daily Mail*. Most of the long residents take villas or the enormous, roomy houses, which, set in groves of oak-trees, dot the green hills above the Bay and the marshy reaches of the Nivelle.

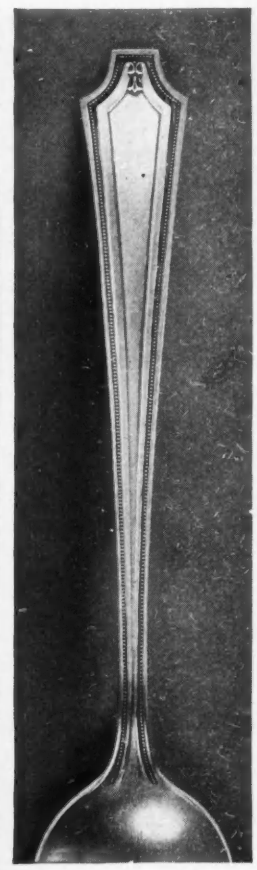
There are children everywhere. The beaches are overrun by them. They dive and swim about the big floats, for, on the whole coast, there is no bathing so safe as that of Saint-Jean. They ride horses along the bridle-paths of the Nivelle, towards the lovely village of Ascain. They play tennis and go to the pelota matches. It is a life essentially of the out-of-doors. Set on the hills surrounding the bay, with the blue sea and the mountains always in sight, are four golf courses, the newest built expertly by the Thion de la Chaume family, whose youngest daughter is champion of France. They were favourite courses with the late Ambassador Herrick, and, every summer, the Prince of Wales, the Duke of Westminster, Ambassador Hammond, and countless other notables come to play over them. In the evenings, picnics on the cliffs above the ocean or beside the swift streams in the high mountains are more popular than dinners in bars and casinos.

(Continued on page 170)

One of this Year's Very Distinguished Brides

Mrs. John Hering OF PORTLAND

chose her wedding silver in the smart King Albert pattern



Six teaspoons in this graceful King Albert pattern of Mrs. Hering's choice may be had for $9.50.

Mrs. John Hering in her wedding gown of ivory satin, with veil of tulle and a cap of Alençon lace. Mrs. Hering's wedding in Trinity Episcopal Church was a brilliant event of the year.

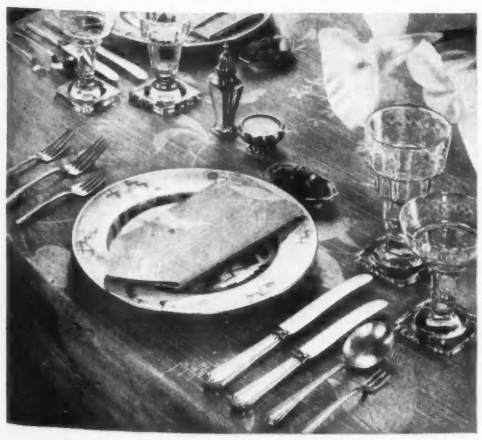
SHE swims, dances, rides . . . she plays tennis and golf . . . she speaks several languages . . . drives her own car . . . plans charming interiors for her own home.

An altogether modern, somewhat amazing, completely adorable young American woman.

Lovely Mrs. John Hering, the former Miss Anita MacGregor, is one of America's most delightful young hostesses. Her home in Portland, Oregon, is a center of bright and gracious living. For beneath her gayety she maintains a constant concern for the pleasure of her friends, the perfection of her establishment.

To her selection of silver for her new home Mrs. Hering gave much study and thought—and her choice was Gorham Sterling in this graceful King Albert pattern. "To me," she says, "this King Albert pattern is the true aristocrat of patterns—distinctive in its simplicity and charming in design."

Gorham designs are the work of rarely gifted artists who share the creed of Michael Angelo that "trifles make perfection and perfection is no trifle." Each lovely Gorham piece bears the mark of their genius and infinite care.



Engraved goblets of rock crystal . . . a cloth of golden damask . . . and flat silver in the aristocratic King Albert pattern of Gorham Sterling! The silver Mrs. Hering has chosen is the perfect complement to such exquisite things as these.

Gorham Sterling can be purchased on convenient terms through the Sterling Silversmith's Guild Purchase Plan. Reliable jewelers will gladly explain to you the details of this plan.

The Gorham Company, Providence, R. I., Dept. A-10,

Please send me your new illustrated book "The Art of Table Setting" by Lilian M. Gunn, authority on the etiquette of entertainment. I enclose 25¢ to partially cover costs.

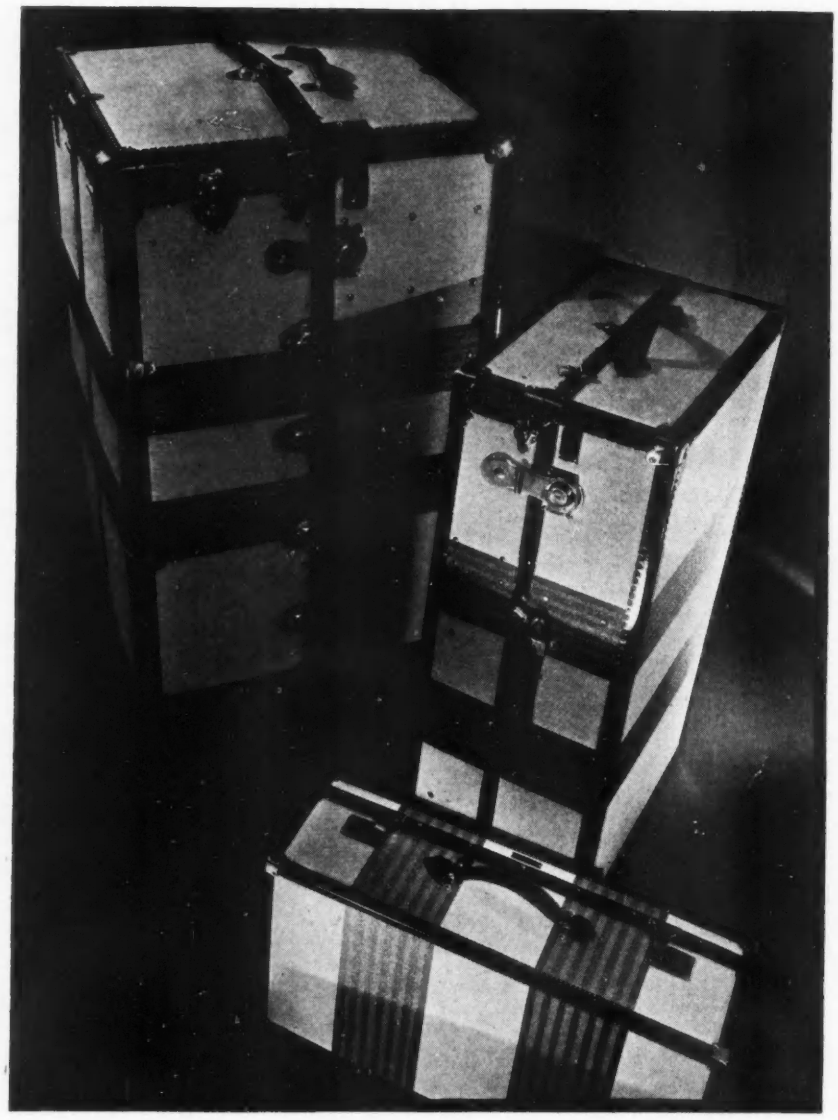
*Name*_____

*Address*_____

G O R H A M

AMERICA'S LEADING SILVERSMITHS FOR OVER 90 YEARS

To those who see ROMANCE in making things *right*



A PROMINENT PUBLISHER was in Oshkosh recently (now and then somebody of importance actually does come out here), and he asked to be shown through our factory. What he said when he came out is worth repeating.

We showed him the costly raw materials that go into Oshkosh Trunks. (Needlessly costly, he thought.)

He noted that in no Oshkosh Trunk is the bottom of a drawer ever made of cardboard. He saw that we use hard vulcanized fibre *both* inside and out. (Not all trunks are built this way, but we are finicky about these matters, and would rather make a thing too strong than not quite strong enough.)

He saw the remarkable care exercised in each operation of assembling these materials into the finished product.

And finally we showed him the clever patented conveniences that make traveling with an Oshkosh Trunk a joy instead of a burden—the locking device that automatically draws the two halves of the trunk together before locking it securely, the drawer lock inside the trunk that locks or unlocks *all* the drawers with a single turn of the key, the laundry door, shoe container, hat tray, garment protector, and all the rest.

"Well, what do you think of it?" we asked him.

He hesitated a moment. "For the life of me," he answered, "I can't make up my mind whether you people are geniuses or lunatics.

"When I look at the trunks you make, I think you are geniuses; but when I see the money and care you lavish on the making of them, I think you're just plain crazy. You could cut your expenses for materials in half; few people would notice it, and you'd make a lot more money."

It's perfectly true, and we admitted it. But we tried to explain to him that while we could compromise in this way without altering the appearance or the salability of Oshkosh Trunks, that idea didn't appeal to us.

"The fact is," we confessed, "we get a kick out of making things right. If we started trying to make more money instead, we just wouldn't have any fun running this business."

"Well," he said with a smile, "there are two things I'm sure of. The first is that if people knew the sort of thing that goes on in your factory, they would come out here by the thousands and take Oshkosh Trunks away from you. And the second is that I'm going to buy three of your trunks the minute I get back to New York."

. . . . .

People who are as fussy about the things they buy as we are about the things we make are invited to write us, addressing 498 High Street, Oshkosh, Wisconsin, for a book that goes into a little more detail about Oshkosh Trunks. It is called "Your Home Away from Home." It tells about styles and sizes and all that sort of thing, and of course it costs nothing. If you ever do any traveling, we honestly believe you will find it helpful. The Oshkosh Trunk Company, Oshkosh, Wisconsin, and 8 East 34th Street, New York City.

OSHKOSH TRUNKS

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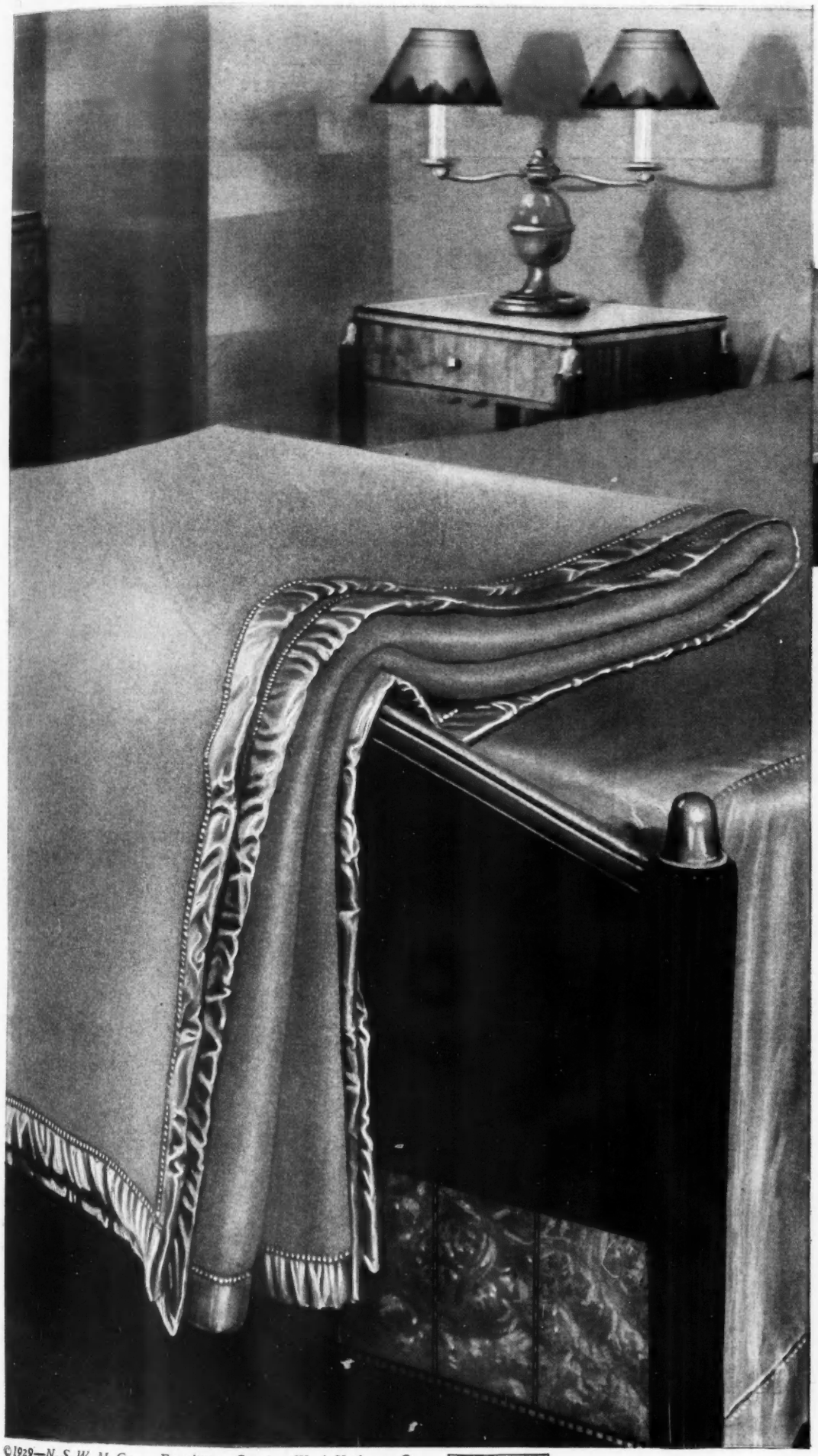
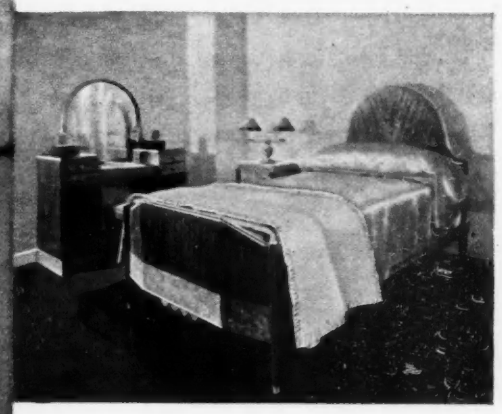


They ADD *immeasurably to* CHARM



In this Modern bedroom, North Star Blankets are as perfectly in key as on 18th Century beds.

There is no resisting their colors—as charming and gay as garden flowers; their deep, soft, resilient fleece wool. Just *squeeze* it between your thumb and finger; realize its depth; *think* how it will feel to sleep under that feather-gentle warmth! What a note of luxury North Star's *perfectly matched* rich silk bindings provide! Created for modern interiors is a new *zigzag* weave, ready in seven lovely colors, *modestly priced.*

Twenty-four hours daily, you realize on your North Star Blanket investment: decorative beauty by day; greater warmth, requiring *fewer* coverings, by night. Good stores have—or will gladly order—these fine Blankets in colors you prefer. North Star Woolen Mill Co., at Minneapolis, Minnesota.

©1929—N. S. W. M. Co.... Furniture—Courtesy W. A. Hathaway Co.

"Sleep under the NORTH STAR"

NORTH STAR TRADE MARK N O PAT'D 1870 BLANKETS

Look for the Name and the Star label.

Raleigh *Cigarettes*

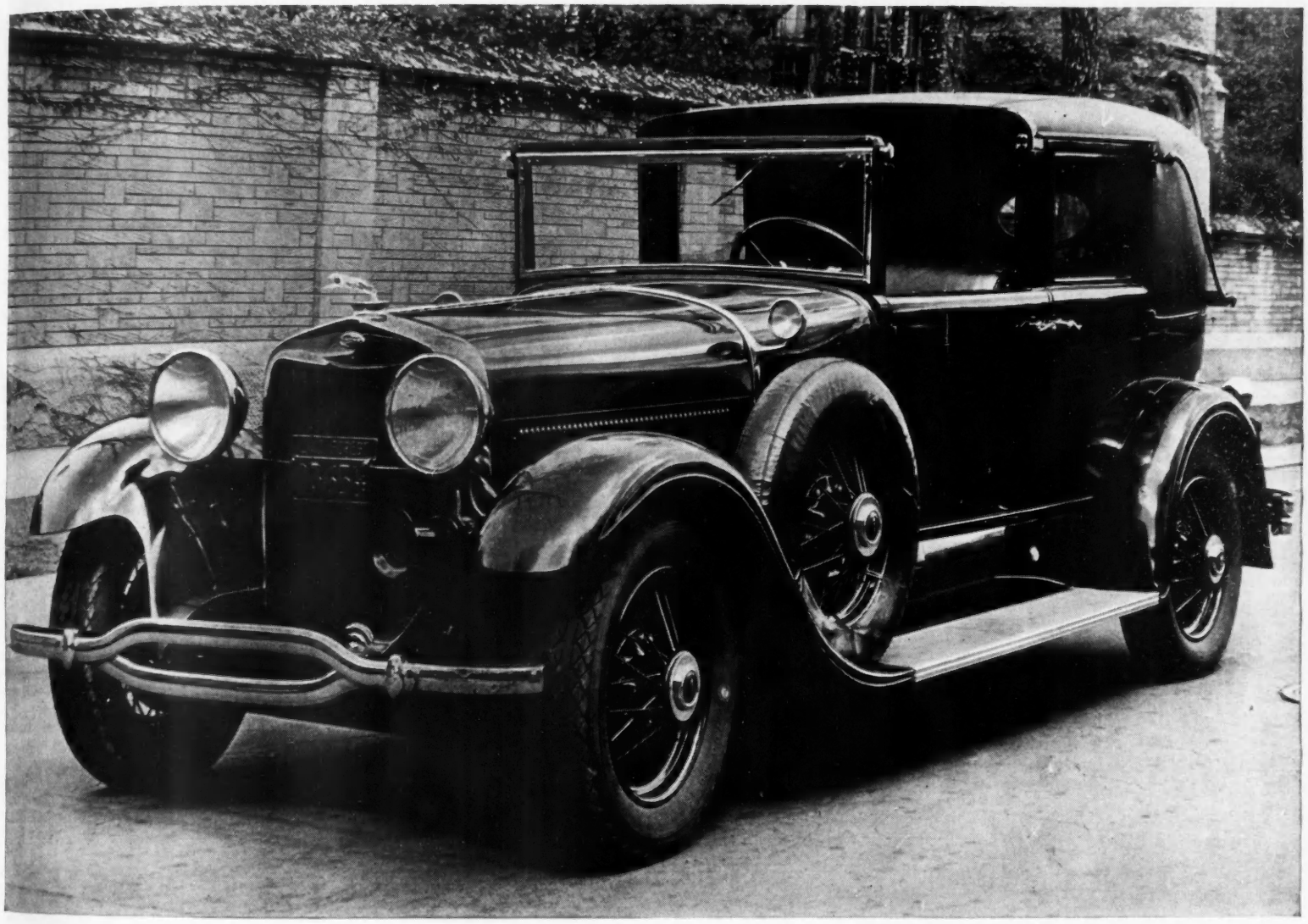
SIR WALTER RALEIGH'S SIGNATURE TRACED FROM OLD DOCUMENTS IN THE BRITISH MUSEUM.
PATENTS COVERING THIS PACKET ARE PENDING. BROWN AND WILLIAMSON TOBACCO CORPORATION.
Raleigh
20 RALEIGH CIGARETTES 20
BROWN & WILLIAMSON TOBACCO CORPORATION
Raleigh
CIGARETTES
THE UNIQUE BROWGE PREVENTS CRUSHING— THE LAST CIGARETTE IS AS FRESH, FRAGRANT AND PERFECT AS THE FIRST!
TEAR OUT FROM THE CENTER AND ROLL OUT CIGARETTE WITH THE THUMB
Blended puff-by-puff

Twenty Cents {PLAIN OR TIPPED}

and if they cost twenty dollars they couldn't please more people nor please any people more

BROWN AND WILLIAMSON TOBACCO CORPORATION, *Louisville, Kentucky*

THE LINCOLN
IS AN UNUSUALLY SAFE MOTOR CAR



A Le Baron Cabriolet, the property of Edson White, Esq., of Chicago. Mr. White is President of Armour and Company

SAFETY is, and always must be, one of the first considerations in any motor car. It is one of the fundamental principles of Lincoln policy.

Safety in a motor car depends upon a number of things. First, there must be strength . . . strength to resist not only the ordinary strains of motoring, but any sudden shocks. The brakes, obviously, must be dependable, swift-acting and powerful. The glass must be shatter-proof. Acceleration must be fast. . . . And finally, there should be a subtle balance, a sureness of tread, which keeps the car on its feet and holds it to the road.

Among engineers, the strength of Lincoln construction is proverbial. The steel chassis frame is strong and heavy, and it is hot-riveted throughout. And in Lincoln bodies the same strength is in evidence. Beneath the luxurious coachwork they are everywhere firmly reinforced. They are proof against virtually any contingency.

The Lincoln six-brake system gives positive control of the car. The foot brakes (internal expanding) operate on all four wheels, and the momentum of the car serves in part to apply them, so that they need very little foot pressure. The hand brake is internal expanding on the rear wheels. All six brakes are fully enclosed and protected from dirt and moisture. You can always be sure of your brakes, in a Lincoln.

Shatter-proof glass, of course, is used throughout. And as for riding qualities, the hydraulic shock absorbers, the torque tube drive, the magnificent spring suspension, and the perfect balance of the whole car make it not only safe, but profoundly comfortable and luxurious.

Safety, sincerity, beauty . . . these beyond all others, are the attributes of the Lincoln . . . "as nearly perfect a motor car as it is possible to produce."

THE LINCOLN

Even her coat told the need of **Mum**

No one is entirely exempt from perspiration, and all perspiration has an odor. Thus many women who are most fastidious in all other details of their toilette may still offend in this one respect. Proof of this offense hangs in their own closets. Even an outer garment may at times hold such proof.

Such offense is embarrassing, yet so easily avoided! A dab of the snowy cream called Mum will neutralize every bit of unpleasant odor—at the under-arm —or elsewhere—and then you are safe in the closest contact. You have definitely removed all chance of embarrassment and offense for several hours. Not a taint can remain after this true deodorant is applied.

And there is nothing harmful in Mum, or in its habitual use. Its daily use is growing with women everywhere. The need of Mum is not just for some "special" occasion, nor is it only seasonal. There is no time when one does not feel more secure for its protection.

Mum has been a great boon to womankind and many have been grateful beyond words for the service which it performs. Its use is not restricted just to your protection against the odor of perspiration, for Mum neutralizes all body odor whenever and wherever it may occur. Investigate the other uses of this harmless and effective deodorant, which are fully explained in direction circular enclosed with every package.

Mum is delightfully easy to use and quite inexpensive, particularly in the large 60c jar, which contains nearly three times the quantity in the 35c jar. You will always find both sizes sold everywhere, but if you wish a free demonstration of all that Mum can do, just clip and mail the complimentary coupon below.

MUM MFG. CO., INC. 4-H
80 Varick St., New York.
Send Mum complimentary for me to try.

Name .....
St. .....
P. O. .....

SAINT-JEAN DE LUZ

(Continued from page 166)

Yet, it is true that the most fashionable restaurant of the whole coast and one of the most fashionable restaurants in the world sits perched on the purple-black rocks of Ciboure, overlooking the whole bay and the mountains. Here, at night, one dines and dances in the open air with the sound of the sea in one's ears and only the feathery tamarisks overhead. The whole bay, with its white yachts and jewelled circle of lights, lies spread out below, and, when the tide is high, the incoming fishing-boats slip like shadows across the water just beneath one's table. Spanish hours are the fashion, and few people dine before ten o'clock. Night after night, the white road outside is lined with Rolls-Royces, Hispanos, Minervas, and Cadillacs, come from Biarritz and Guethary and San Sebastian. In no restaurant in the world can one see at one time a larger group of people more varied as to race —fashionable, distinguished, notorious, and merely wealthy. Fortunes in jewels glitter against the tanned skins of the women. The patrons range from the King of Spain to the latest little cocotte *à la mode*. There are Ambassadors, bankers, dukes, and princes, great dressmakers and statesmen, South American millionaires, courtesans, and Spanish grandees.

SAINT-JEAN SEASONS

July and August are the great American season, and, from August first to the middle of September, the season becomes what is known in old-fashioned novels and in society columns as "brilliant." The end of August finds the Americans packing and setting on their way, leaving Saint-Jean to the Spanish, French, and South Americans. The Spanish linger far into October, which is the only European October like our own in America, with brilliant light, clear, crisp air, and cool, dry, invigorating mornings. The end of October marks the departure of all the summer people, including a considerable colony of Americans.

The Basque coast has long had an attraction for artists. Rostand lived there nearly all the year round. Pierre Loti loved it and spent much time in Saint-Jean and in Ascain, where he wrote his Basque novel, *Ramuntcho*. In summer, the port, the harbour, and the hills all around are dotted with the easels of painters. It is the country of Zuloaga, who uses its green, russet, and purple mountains as a vast panoramic background to most of his portraits. Claggett Wilson has painted the handsome, sturdy Basque men and women in all the aspects of their existence. Ravel spends a part of each year in a house that overlooks the inner port of Saint-Jean and Ciboure. Germaine Tailleferre has composed much of her music within sight of the blue bay. Marthe Davelli has a house high on the cliffs of Saint Barbe, overlooking sea and mountains, and Claude Farrère has a house on the Quai, where Paul and Sascha Kochanski spend a part of every summer. Joaquin Nin and Argentina spend their holidays in the sunlight between mountains and sea. Edna Ferber comes to Socoa to write and to rest, and Lynn Fontanne and Alfred Lunt find a refuge from their own great success in the primitive, beautiful village of Ondarroa, a few minutes away. André Maurois and his wife, Simone de Caillavet, live at Hendaye on the border, ten minutes away. Lillian Cotton lives and paints in a house on the cliffs overlooking the old fort at Socoa. It is the country described by Ernest Hemingway in *The Sun Also Rises*. The very characters of the book were town characters of Saint-Jean, four years ago.

There is, as well, the diplomatic life, which centres about the Court of Spain, for, in summer, the Court leaves the heat of Madrid for the cool breezes of the Basque coast. The King occupies the summer palace at San Sebastian, with all the ambassadors settled in big houses among the parks and oak-trees of the mountains overlooking the Bay. Most of the attachés and their families live on the French side of the border about Saint-Jean de Luz. There are Germans, British, Italians, French, and South Americans to colour and augment the already cosmopolitan life and add to the stream of motors which roll back and forth along the beautiful road between Saint-Jean and San Sebastian. For San Sebastian has many attractions, with its yachting and bull-fights and racing and its beautiful, circular beach shut in by high mountains. It is but a twenty-minute drive from Saint-Jean itself, and, in summer, frontiers cease to exist, and one passes back and forth from Spain to France as one might cross a county line on Long Island.

The hotels and *pensions* had their greatest season four years ago, when the advantageous exchange brought hordes of Americans to Europe. Since then, Saint-Jean has not been crowded, the hotels are seldom filled save in mid-season, but the big houses and villas continue to attract faithful tenants, who arrive early and remain far into the autumn. Saint-Jean is not a resort for fleeting visitors. Its devotees are faithful and long staying. From Paris, each year, come Mr. and Mrs. Parmely Herrick, Mr. and Mrs. Bernard Carter, Mr. and Mrs. Bertram Winthrop, Mr. and Mrs. Dean Jay, and Messrs. Benjamin Joy, Lovering Hill, and Amos Lawrence. Major and Mrs. Arthur Impey, Mrs. Frederic Murphy, and Mrs. Lorna Lindsey. From Madrid come Mr. and Mrs. Sheldon Whitehouse, Mr. and Mrs. Sosthènes Behn, and Mr. Percy Blair, and, from America, Mr. and Mrs. Gerry Chadwick, Mr. and Mrs. Chester Burden, Mrs. Damrosch Pennington, Mr. and Mrs. Thomas Finletter, Miss Polly Damrosch, Mr. Richard Ames, Mr. and Mrs. Cass Canfield, Mrs. Robert Grier Monroe, Mr. and Mrs. Clarence Hay, Mr. Merton Powell, Mr. and Mrs. Julian Peabody, and Mrs. Grenville Emmet.

THE SEASON ENDS

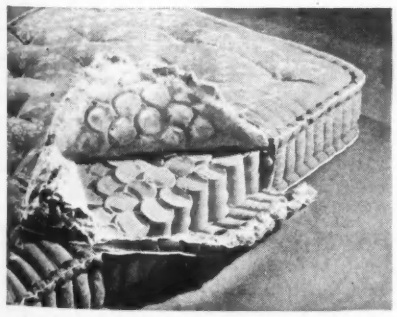
About the middle of October, the heather and bracken on the mountains turn red and purple, and the floors of the oak forests are covered with delicious *seps*, the mushrooms which Bordeaux has made famous. The great rollers of the Bay of Biscay begin to dash higher and higher on the solid dikes at the mouth of the Harbour. Houses are closed, trunks are packed, one last game of golf is played, there is one last swim in the cool blue waters of the Bay, and the summer is over. The skys are still brilliant, and the air is still crystalline, but life must go on elsewhere—in London, Madrid, Paris, New York, and Buenos Ayres. The big Casino begins to look empty. The Reserve is closed and its tables packed away for another year. The final bull-fight with Canero, Villalta Chiquelo, and the aging, but matchless Belmonte, happens in the hot sunlight of San Sebastian. The winter colony begins to return with its variegated baggage, its golf-bags and its gossip. The season is finished until another brilliant June.

"COMFORT? *I never knew* real *comfort until I got this* MATTRESS *and* SPRING." *says*

MRS. JOHN WANAMAKER III

BED ENSEMBLE *in Mrs. Wanamaker's home, as attractive as comfortable! The marvelous Simmons Beautyrest Mattress—already in over 700,000 American homes—is amazingly resilient with strong, upstanding sides. Damask covers, choice of two patterns, six colors. Simmons Ace Box Spring matches Beautyrest in damask covering, integrity of construction, comfort, finish. Mahogany-finished Windsor Bed from Simmons, No. 1590.*

MRS. JOHN WANAMAKER III *has all the qualities that make the woman of today so charming, so able; an informal cordiality of manner, keen judgment and the flair for affairs which characterize the famous family into which she married.*



Inside the Beautyrest—the superior inner coil structure makes this mattress supreme! Hundreds of finely tempered coils closely packed in separate pockets extend to edges and are stitched firmly in place. Thick upholstery and damask covers—choice of six colors, two designs.

The Ace Open Coil Spring—sturdily constructed, low in price. Hundreds of closely placed coils insure marvelous resiliency; special banded border protects sheets.

THE HOME of Mrs. John Wanamaker III in Ardmore, just outside of Philadelphia, has the gracious air of mingled beauty and comfort typical of America's finest homes.

For this lovely bedroom, to match the dignity of her old Colonial pieces, Mrs. Wanamaker chose a Simmons mahogany-finished Windsor Bed, No. 1590, and fitted it with the mattress and spring which women everywhere find so much more comfortable.

Of her Simmons Beautyrest Mattress and Ace Box Spring Mrs. Wanamaker says, "They're simply matchless—such soft upholstery! And so attractive looking with their trim, upstanding sides. Their damask covers are the final touch of perfection."

After years of research the Simmons Company has perfected the marvelous Beautyrest Mattress with an inner coil construction that is extraordinarily resilient. The buoyant Ace Box Spring boasts the same integrity of construction.

In furniture and department stores, Simmons Beautyrest Mattress, $39.50; Ace Box Spring, $42.50; Ace Open Coil Spring, $19.75; Beds, $10.00 to $60.00; Windsor Beds, $12.00 to $25.00. Rocky Mountain Region and West, slightly higher. Look for the name "Simmons."

SEND 10c to the Simmons Company, Dept. A-11, 666 Lake Shore Drive, Chicago, Ill., for "Bringing Beauty and Comfort to the Bedroom," a book with photographs of bedrooms of distinguished women, and ideas for home decoration.

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SIMMONS

World's largest makers of BEDS · SPRINGS · MATTRESSES

Thanks to
ZIP
IT'S OFF
because
IT'S OUT
Not only removes hair,
but destroys the growth!
Now hair growths can be permanently destroyed!
ONLY by removing the cause.... the roots of the hairs .... can you be free of unsightly growths. Simply spread on ZIP.... a delightful balsam .... and easily and harmlessly destroy the growth.
IT IS so simple... so quick... so delightfully fragrant ... this one-minute application of ZIP. Each treatment makes the growth weaker until destroyed completely. Women are turning to ZIP as never before.
HIGHEST authorities, likely your own physician, recognize the merits of ZIP, which gets at the cause and eliminates it instead of merely removing surface hair. That's why thousands of women gladly pay $5.00 for this Epilator. Do not confuse ZIP with other methods.
Sold Everywhere in Package Form
Authorized Genuine ZIP Treatment in New York only at my Salon. Beware of spurious imitations.
Write for "Beauty's Greatest Secret" sent in plain envelope.
Call to have FREE Demonstration
Madame Berthé Specialist
562 FIFTH AV. New York (Ent. on 46 St.)

FOR THE HOSTESS

The Chef Aboard a German Ship Contributes Examples of Cosmopolitan Cuisine

SOPHISTICATED cuisine is a very cosmopolitan matter. It borrows what it wishes from every country and allies itself strictly to none. Thus, to-day, whatever fleeting idea one might have had of sauerkraut or Wiener Schnitzel, or any similar dish traditionally associated with German cooking, is immediately dispelled by the first meal aboard a German liner. A master chef is a master chef in any language, and this fact is pleasantly proved to those who travel on the North German Lloyd Steamship Line.

While Vogue had some linguistic difficulties in establishing direct communication with the chef, an immediate entente cordiale always exists between a creator of excellent food and an ardent appreciator of the same! And the services of an interpreter simplified the matter to the extent that Vogue was able to secure the following examples of the culinary art as practised upon this steamship line. These recipes, aside from being excellent in themselves, are of practical aid to the hostess in that they do not require a professional touch, but can easily be reproduced by a cook of average talents.

TENDERLOIN OF BEEF À LA BERNARDI

A four-pound piece of tenderloin is larded with very thin pieces of fresh ham and truffles, which are all cut in the same size. This is then roasted in the oven for thirty-five minutes, after which the fillets are carefully trimmed, with the larded part on top, and laid on a platter. Half a pint of hot Madeira sauce (this sauce made with cooking wine is available in various food shops) is poured over the fillets, and the platter may be garnished with three artichoke bottoms filled with hot macédoine of vegetables, three pastry cases filled with spinach, and three game croquettes.

HASHED TURKEY À LA ROYALE

A pound and a half of diced, cooked turkey are placed in a saucepan with a pint of bechamel sauce, three tablespoonfuls of mushroom liquor, and two truffles cut in square pieces. This is seasoned with a pinch of salt, a dash of pepper, and a dash of nutmeg and heated for ten minutes. The hash is served surrounded by heart-shaped pieces of bread that have been sautéd in clarified butter and spread lightly with pâté de foie gras. (A bechamel sauce is white sauce seasoned with essences of vegetables, such as tomato, carrots, and onion.)

BORDEAUX SQUABS EN COMPOTE

Six fat squabs are singed, drawn, and trussed with their legs inside. They are then placed in a saucepan with half an ounce of butter, an onion cut in pieces, and a small diced carrot and seasoned with a pinch of salt. The lid is put on the pan, and the squabs are cooked over a good fire for ten minutes. Six small glazed onions, one medium-sized carrot, cut in scoops with a vegetable cutter, an ounce of salt pork cut into small pieces, and six mushrooms cut in pieces are put in a saucepan, moistened with a pint of Spanish sauce, and cooked for thirty minutes. The squabs are then transferred to the pan containing the sauce mixture and allowed to cook for five minutes more. The sauce is arranged on a hot platter, and the squabs are placed on top for serving. (Spanish sauce has tomatoes for its base and can be made by adding to a can of tomatoes, slices of sautéd vegetables, such as onions, shallots, and green peppers, and allowing the mixture to simmer until the vegetables are soft.)

CHICKEN SOUP À LA TURQUE

A quarter of a chicken is browned in a saucepan in one ounce of butter, together with an ounce of raw ham and a sliced onion. A quart of consommé and a half-pint of tomato sauce are added, and, when these are thoroughly mixed, two tablespoons of raw rice, a bouquet of herbs, half a teaspoonful of salt, half a green pepper cut in pieces, and a teaspoonful of diluted curry are added. The mixture is boiled for thirty minutes, after which the bouquet of herbs is removed. (The bouquet of herbs is the French *bouquet garni*. This is a bunch of herbs and seasonings that is used to flavour a soup and is taken out when the soup is served. The American cook who knows French cuisine approximates this bouquet by a small bag filled with herbs that can be allowed to cook with the soup and then withdrawn.)

FILLET OF SOLE DIEPPOISE

The fillets from three medium-sized soles are put in a buttered stew-pan with a finely chopped shallot and moistened with half a glassful of white wine (cooking wine can be used for this purpose) and three tablespoonfuls of mushroom liquor. The fillets are cooked for six minutes, then removed to a platter. The gravy is allowed to reduce to half its quantity, when twelve cooked mussels, six button mushrooms, and half a pint of Allemande sauce are added. The mixture is thickened with a tablespoonful of butter and poured over the fillets, together with the juice of half a lemon. Croutons of sautéd bread are arranged around the platter. (A simplified version of Allemande sauce may consist of a regulation white sauce into which are beaten the slightly whipped yolks of two eggs and a teaspoonful of lemon-juice.

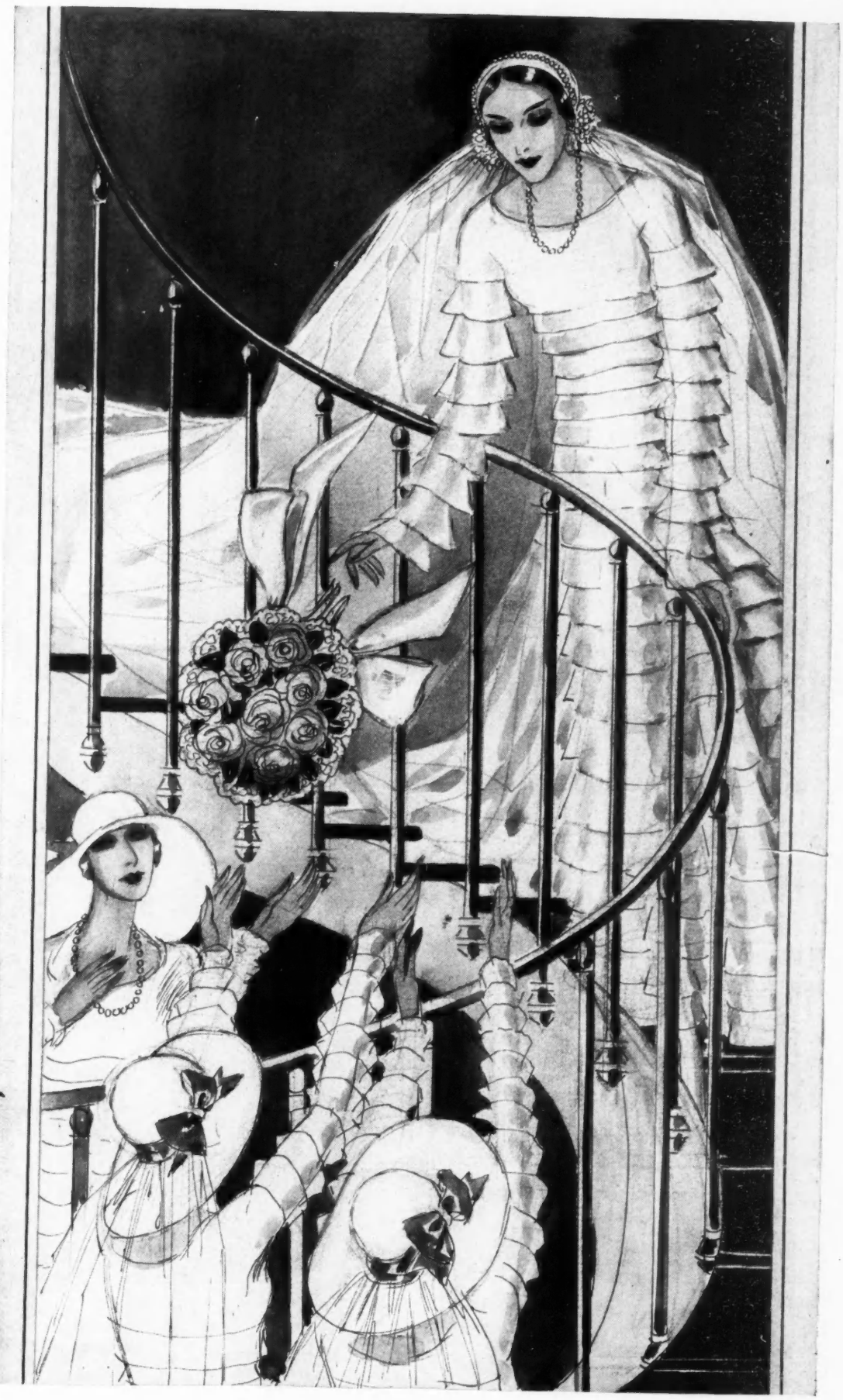
LAMB CHOPS, MAISON D'OR

An incision is made in each of six neatly trimmed lamb chops, and a slice of truffle is placed in each opening. Each chop is seasoned with a pinch of salt and half a pinch of pepper, dipped in beaten egg and then in fresh bread-crumbs, and fried in clarified butter for four minutes on each side. These are served with heart-shaped pieces of sautéd toast, covered with pâté de foie gras and a gill of hot Madeira sauce.

BUSECA

A pint of raw fresh vegetables (carrots, pease, beans, and other vegetables of this variety) are browned in a saucepan, together with half a pint of chopped celery. The mixture is allowed to steam for about ten minutes, when three pints of white broth and a quarter of a pound of very finely shredded tripe are added. This is seasoned with half a tablespoonful of salt and a teaspoonful of pepper and cooked thoroughly for twenty-five minutes. A small amount of grated cheese is passed with this, separately.

BERTINA FOLTZ

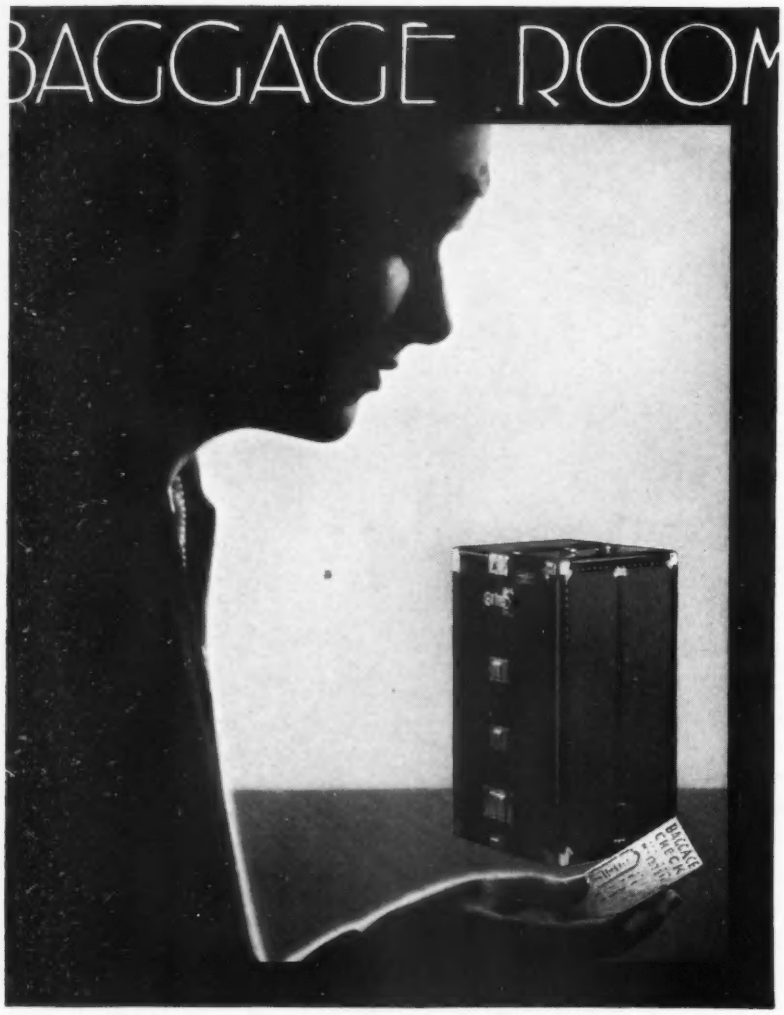


With high-hearted hope the bridesmaids vie with one another for that rare prize, the bride's bouquet, with all its bright promise of love and laughter. The friends of the happy young couple were bidden to the wedding by snowy-white missives . . . invitations that were ultra-correct, because engraved upon the flawless texture of Linweave Wedding Papers. The smartest shops will show you Linweave samples and advise you upon the correct form and style of the engraving itself.

Linweave

WEDDING PAPERS

Linweave Reg. U. S. Pat. Off.—Product of P. P. Kellog & Co., Div. U. S. Envelope Co., Springfield, Mass. Nationally distributed by The Linweave Association



AT COLLEGE
First Impressions Are Often Lasting

When you go . . . travel smartly. For luggage is part of the picture, you know. And a smart looking trunk as essential to good grooming as the right clothes!

You'll enjoy the new collection of college trunks by Hartmann . . . Student Specials, they're called. And they're built with all the flair and dash of the typical, widely traveled Hartmann. Gay, colorful, sporty looking . . . they are the smartest group of school trunks available here or abroad.

Four convenient sizes—6 to 12 hangers, 4 drawers, shoe case and laundry container . . . Colors include Brewster Greens, Princess Pat Blues, Browns, Greys and Black.

Model 9440 series (illustrated) price $45, $47.50, $50, $55. Others at $35, $45, $57.50 and $85.

HARTMANN
STUDENT SPECIAL
WARDROBE
TRUNKS

See them at the better shops and department stores

HUNTING AT WARRENTON

(Continued from page 103)

Craven Lodge to Middleburg's Melton Mowbray, but, lately, it has been purchased by William Ziegler.

But Warrenton's eclipse was not for long; and, almost before any realized it, a new Golden Age of Sport was born there. A number of sportsmen, notably Mr. Robert Winmill, himself a Virginian, and Mrs. Winmill, who was Miss Viola Townsend, undertook the renaissance of the country. Long Islanders, realizing that it is no longer any sport to hunt the fox on Long Island, through factory yards and across railroad tracks and macadam roads, found new hunting-grounds at Warrenton.

Everywhere post-and-rails are being put up and stone walls built. What little wire there is, is panelled with "chicken-coops" (famous near Warrenton, for their size), so that every field in the country is accessible. A fine type of American hound is being bred, for Mrs. Winmill is a great success as Master of the Warrenton Fox Hounds, and Mr. Bill Emery as Master of the Drag hounds.

Each time, now, when I go to Warrenton I see twice the number of Northerners I saw the time before. To become extravagant, I might even say I see more New Yorkers there than I do in New York, which is truer than it sounds. For, whereas in New York people have a thousand duties to perform and obligations to pay, in Warrenton, duties are charming things having to do with a morning "breeze" across country, ostensibly for the health, and obligations are no more or less than asking delightful people to dine, who have previously asked you.

A BREATH-TAKING SIGHT

The approach to Warrenton, if one is motoring, is over a long cement road that lies like a long squeeze of flat white toothpaste over the rolling hills of the best hunting-country in America —the Piedmont Valley. As one speeds smoothly over the road, one is likely to meet a car going towards Washington "like a bat out of hell" (the local constabulary is ideal) or a heavy green horse van moving swiftly along, bound for who-knows-what race. These are typical sights. Ten miles from Warrenton, the country opens up with a dramatic, Houdini-like gesture, and the sight before one's eyes is breath-taking. Low rolls of land, like ocean swells, give back for miles on either hand, on the left to a pale mist, on the right to the vague foothills of the Piedmonts. The whole country is fenced magnificently with post-and-rails, plank fences, stone walls, and Virginia snake fences, all rather alarmingly sturdy. As Warrenton is approached, one comes to the Nordix Club on the right. If one is a member, perhaps one is staying there. If not, Warrenton itself is reached shortly. A village street, which could be nowhere but in the South, with its old town hall and typical, porched stores, rambles vaguely around several corners and disappears into the country.

To capture the proper feeling, one should reach Warrenton at dusk in the autumn. An intoxicating and elusive smell of leaves and smoke drifts by. A group of people in pink and toppers are laughing together in a motor that is standing by the curb. One's sensations are so misty that they are difficult to define, but they more nearly resemble nostalgia than any other one thing, if it were possible to feel homesick for a place when one is already there.

Of places to stay, the newest and most interesting is North Wales, a great place with excellent stabling, which Mr. Winmill has recently converted into a club for Northerners who want to come to Virginia. A handsome stone house of many bedrooms, it is decorated most enchantingly in the Georgian manner, which is admirably suited to the Virginia setting. It was first opened at the time of the Virginia Gold Cup Race last spring when Mr. and Mrs. Amory Carhart acted as host and hostess. Mr. and Mrs. C. Oliver O'Donnell and several other New Yorkers stayed at the new club for that week-end.

The club will have no direct connection with the Hunt, and those members who wish to go out with the hounds will have to make separate arrangements with the Hunt Secretary. This seems to me an excellent plan, as, in so many cases when such a club takes over the management of a hunt, it becomes the exclusive property of the members, and the local landowners are, as a sort of favour, allowed to hunt over their own fields and their own fences. No. I think it is splendid to have Northerners come to Virginia to hunt, but for them to appropriate the land is unfair and unsuitable. The plan of North Wales is ideal, for the members may hunt to their hearts' content, but the board of the Warrenton Hounds will still be composed chiefly of Southern names, names of landowners and inhabitants and farmers, who, after all, know best what should be done in matters of their own country.

Both North and South have contributed at Warrenton to make some of the best hunting in the world. Without the Northerners, it would have been impossible to keep up the country properly, but all the natural advantages of perfect conditions are native to the South. With the Warrenton Fox and Drag Hounds, and Mr. Sterling Larrabee's private pack, the Orange County Hunt a few miles away at The Plains, the Middleburg and the old, romantic Piedmont packs in Middleburg, the Albemarle and the Keswick not much further south, and Mrs. Thomas Somerville's (Miss Marian du Pont's) private pack, it is easy to see how Virginia has earned its name of "the American Shires."

ADDED ATTRACTIONS

Besides the lure of the hunting in Warrenton, there are the added attractions of the Virginia Gold Cup Race, run in Warrenton, and the Warrenton Horse Show. The Gold Cup is run in the early part of May each year, about four miles across country over a timber course. The course includes only sixteen fences as compared to the twenty-four fences in the Maryland Hunt Cup course, but it is interesting to note that the horse who won in Maryland this year ran a bad second in the Gold Cup. The country in Virginia is much heavier going and is very hilly, whereas the Maryland course is almost flat.

Hundreds of Northerners forgather every year for this race. Last spring, it was particularly gay and was preceded and followed by a number of parties. The night before, there was a dinner at North Wales, and, the night of the race, Mr. and Mrs. Harry Cushing, of New York, gave a dinner at the Nordix Club, and there was another party in Middleburg at the Phipps's. It is the custom to drive coaches and tandems to the race, and

(Continued on page 182)

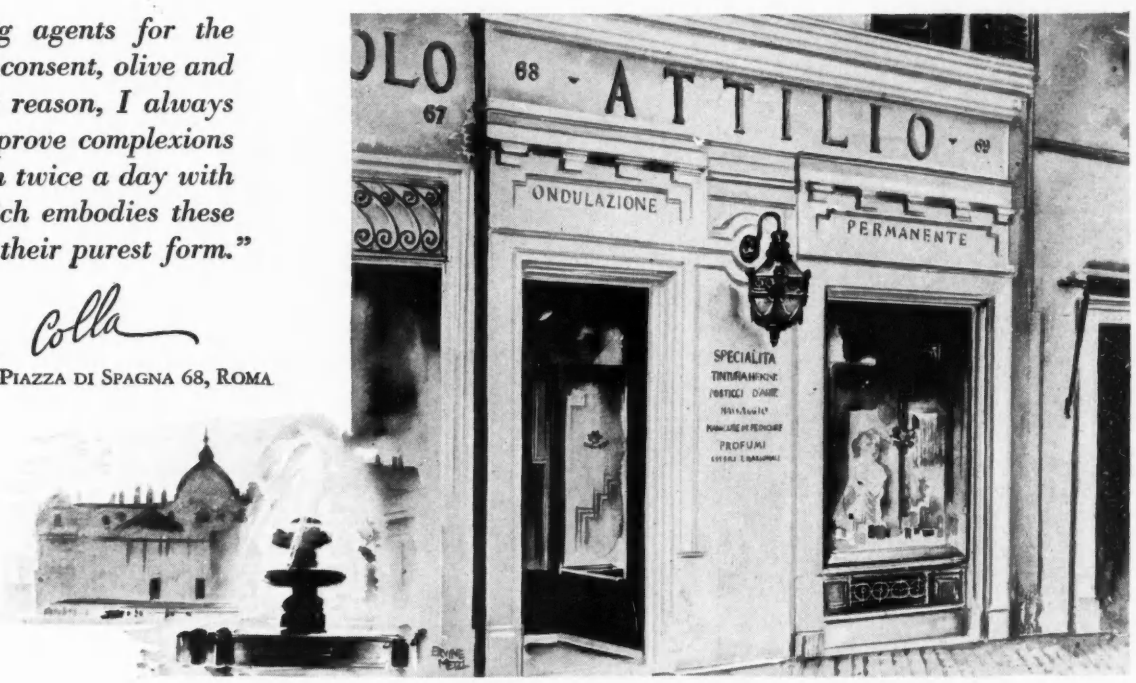
Why ATTILIO *of* Rome

Beauty Specialist to the Italian Aristocracy

advises all his patrician clients to use Palmolive Soap twice daily

"The finest cleansing agents for the skin are, by general consent, olive and palm oils. For that reason, I always ask my clients to improve complexions by cleansing the skin twice a day with Palmolive Soap, which embodies these two soothing oils in their purest form."

Attilio Colla
PIAZZA DI SPAGNA 68, ROMA



The typically Roman marble facade of Attilio's salon on the Piazza di Spagna . . . where the patrician ladies of Italian artistic and social life consult the most distinguished of all Roman beauty specialists.

IN Rome, at the foot of the historic "Spanish Stairs," the Piazza di Spagna is encircled with shops that attract the most brilliant society. Here, some years ago, a Ferrara youth came to establish a beauty shop which, today, is the finest place of its kind throughout beautiful Italy. His name is Attilio Colla . . . better known to his patrons as "Attilio."

In his shop, at 68 Piazza di Spagna, he receives visits from many highly-placed personages of his own and other lands. Roman patricians naturally seek his advice on care of the skin. So do women of the moving picture and stage aristocracy.

"I am perfectly certain," says Attilio, "that there are countless complexions which are less lovely than they ought to be, merely because one of the simplest and most natural of all beauty treatments is neglected. I refer to the cleansing of the skin.

"Soap cleanses the skin—cleanses the pores—as nothing else can, and it is the basic essential of successful beauty treatment. Much of the work of the beauty expert is nullified by neglect to follow this simple rule of complexion care. It is, of course, important to use the right kind of soap, because many kinds are not only unsuitable but positively harmful to the complexion. I always ask my clients to use Palmolive Soap, which embodies the finest cleansing agents for the skin."

The lovely Ada Fontanesi, of Attilio's staff, is a perfect type of Italian beauty.

Attilio's distinguished colleagues, in every great capital of Europe, in every smart resort . . . repeat this same advice. Payot, Vincent, Delord et Bion, Cavalieri, of *Paris;* Pessl, of *Vienna* and *Budapest,* adviser to crowned heads of Europe . . these and dozens of other experts tell their discriminating clients this easily-performed, twice-a-day treatment: massage a smooth lather of Palmolive Soap and warm water into the skin. Allow it to penetrate the pores. Rinse, after two minutes, first with warm water, now with cold. Then—and only then—are you ready for make-up!

If you do not already keep your skin fresh and lovely by the use of this simple home treatment, take the advice of the world's greatest beauty authorities: begin to use Palmolive today!

A priceless formula embodying the precious oils of palm and olive, famous since the days of Cleopatra for prolonging health and beauty.

Retail Price 10c

PALMOLIVE RADIO HOUR—Broadcast every Wednesday night—from 8:30 to 9:30 p. m., Eastern time; 7:30 to 8:30 p. m., Central time; 6:30 to 7:30 p. m., Mountain time; 5:30 to 6:30 p. m., Pacific Coast time—over station WEAF and 39 stations associated with The National Broadcasting Company.

4956

There is true feminine allure in satin-smooth arms—hair-free as a child's.

Every vestige of hair is gone—and re-appearance of that hair delayed remarkably.

A Simple New Way Of Removing Hair From Arms And Legs

That utterly avoids fostering coarsened re-growth

A new discovery that not only removes every vestige of hair instantly but delays its reappearance remarkably.

A new way of removing arm and leg hair has been found that not only removes every vestige of hair instantly, but that banishes the stimulated hair growth thousands of women are charging to less modern ways. A way that not only removes hair but does not foster its reappearance!

It is changing previous conceptions of cosmeticians about hair removing. Women are flocking to its use. The discovery of R. C. Lawry, noted beauty scientist, it is different from any other hair remover known.

WHAT IT IS

It is a fine toilet creme, resembling a superior beauty clay in texture. You simply spread it on where hair is to be removed. Then rinse off with water.

That is all. Every vestige of hair is gone; so completely that even by running your hand across the skin not the slightest trace of stubble can be felt.

And—the reappearance of that hair is delayed surprisingly.

When regrowth finally does come, it is utterly unlike the re-growth following old ways. You can feel the difference.

The skin is left soft as a child's. No skin roughness, no enlarged pores. You feel freer than probably ever before in your life of annoying hair growth.

WHERE TO OBTAIN

It is called Neet—a preparation long on the market, but recently changed in compounding to embody the new Lawry discovery.

It is on sale at practically all drug and department stores and in beauty parlors. In both $1 and 60c sizes. The $1 size contains 3 times the quantity of the 60c size.

Neet *Cream Hair Remover* 207

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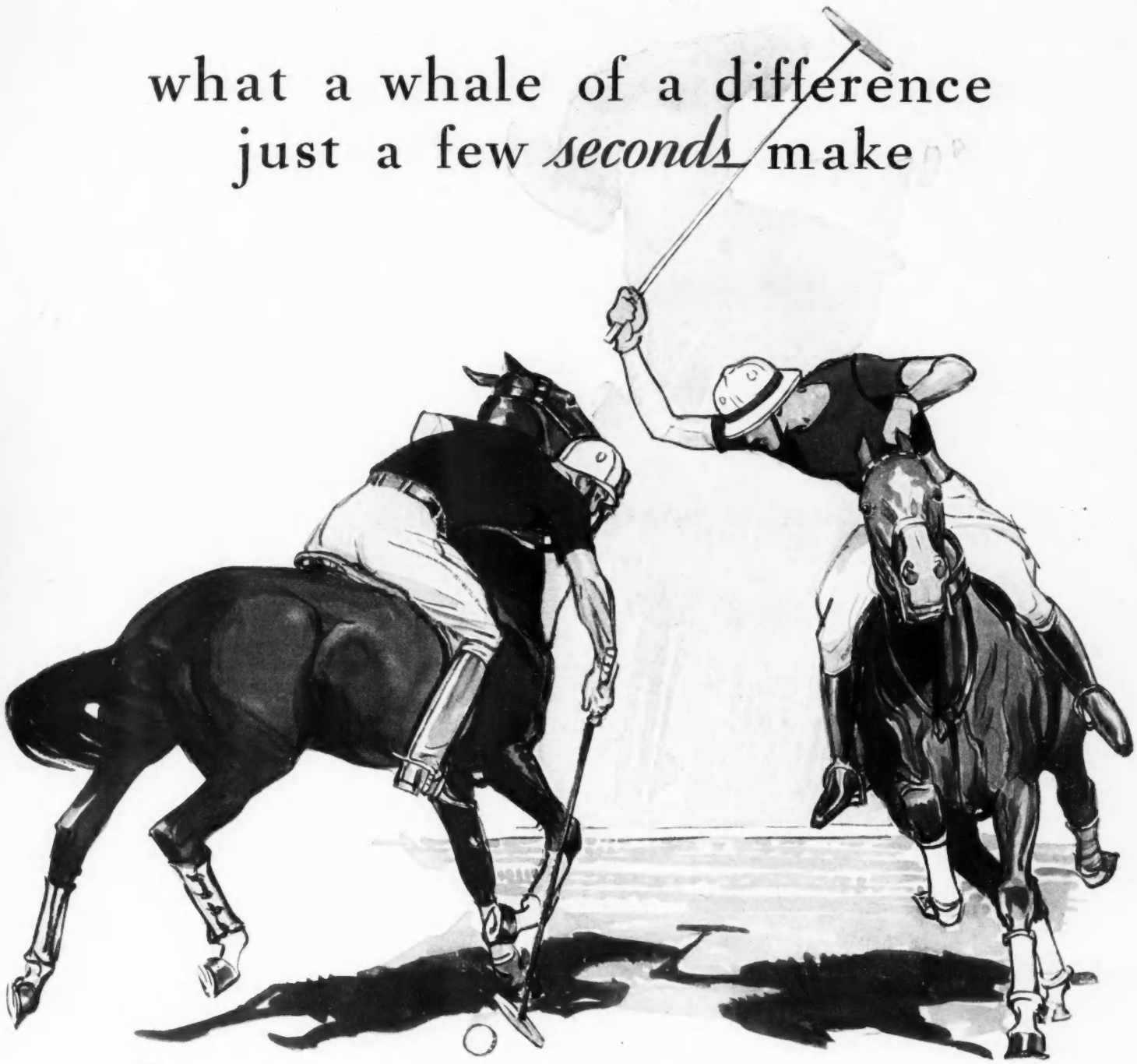
emover

what a whale of a difference just a few *seconds* make

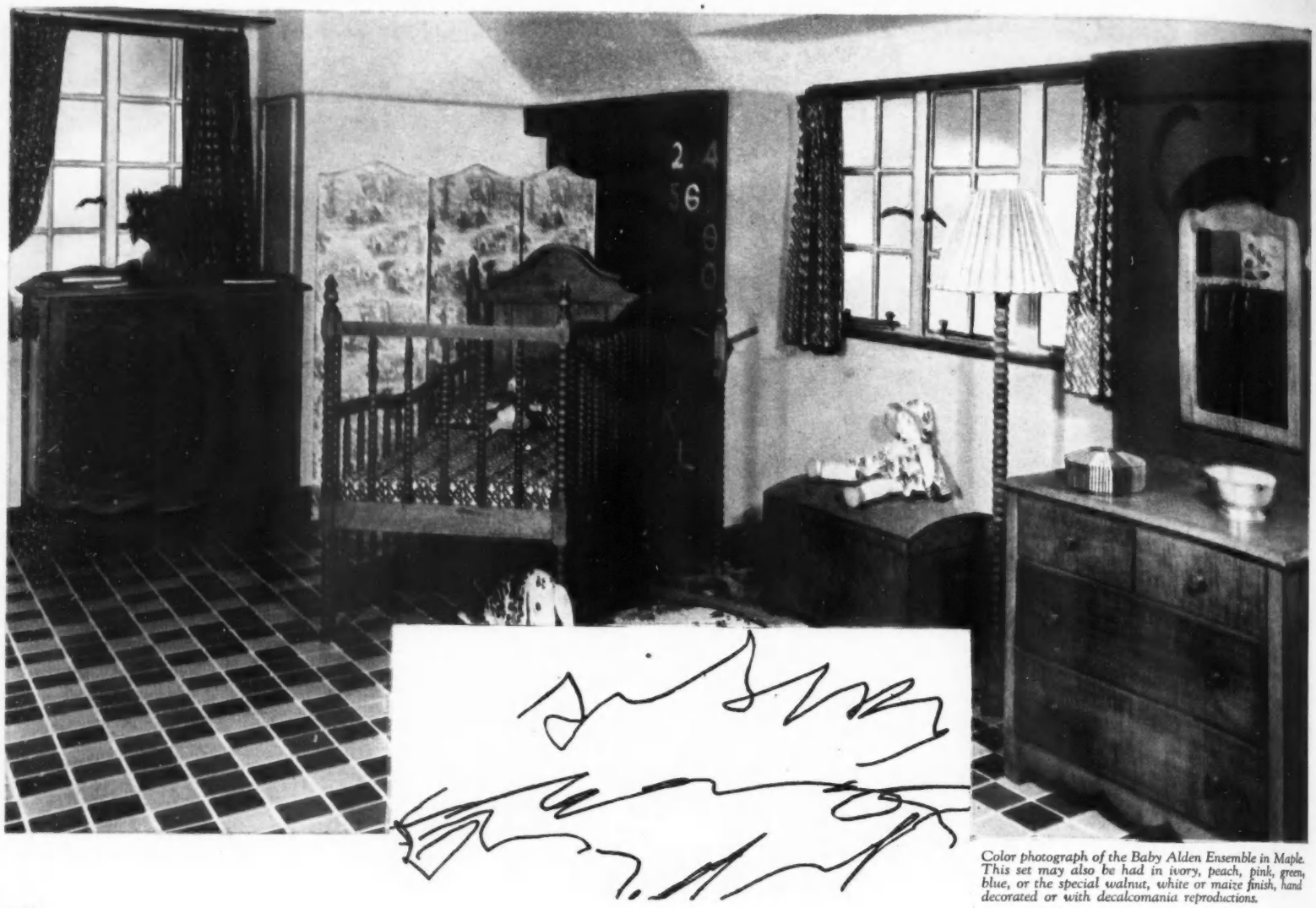


Yes . . .
and what a whale of a difference
just a few **cents** *make*

. . . a definite extra price for a definite extra tobacco-goodness

fatima
CIGARETTES

LIGGETT & MYERS TOBACCO CO.



Color photograph of the Baby Alden Ensemble in Maple. This set may also be had in ivory, peach, pink, green, blue, or the special walnut, white or maize finish, hand decorated or with decalcomania reproductions.

A message to America from Homer Lawrence Jr., Age 11 months, 2 weeks, 4 days

Dear Folks:

I am delighted with my new nursery equipment. Sleeping as much as I do, naturally I am most interested in my crib. It is, I am told, an exact copy of a crib more than 150 years old. I can't vouch for that but it's a bear for punishment. I have tried my best to break the lock which holds up the movable side and to pull out the uprights. All to no avail. It's as sound as the day mother got it.

Decoded by that sympathetic child specialist, his mother

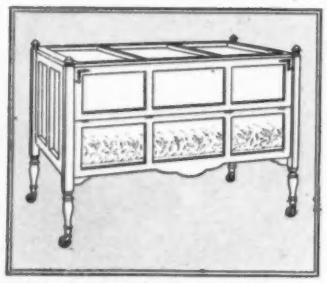
The bureau, chifforobe and layette chest mean little in my young life aside from the annoying quantity of clean clothes they hold. Nor have I much interest in the costumer since they removed it from my reach.

The mirror however, is another story. I don't know what I'd do without that mirror to make faces in. The screen too, with its interesting pictures, helps mightily to while away the time. And the lamp is rather fascinating when lighted. Infinitely better on an infant's eyes, my doctor says, than a glaring, unshaded light.

All my furniture is *solid* maple, what mother calls Early American. I like it. I'd rather live in my Trimble room than in any room in the house and I want the Trimble people to know that they can certainly have all the trade I can swing their way. This is no paid testimonial either.

With love but no kisses (I hate 'em.)—*Homer Lawrence, Jr.*

P. S. Some day I'll write you a line about the Kiddie Koop and the Bathinette. Daddy says they both have exclusive, patented features and are the last word in construction. Mother isn't so technical. She simply says she wouldn't be without either of them. Neither would I.



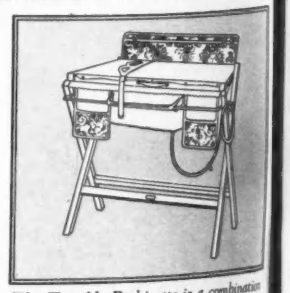
This is the original and only Kiddie Koop. Its completely screened sides and cover protect baby against contact with germ-carrying insects and animals. Baby is perfectly happy in a Kiddie Koop.

Trimble Nurseryland Furniture is on sale in leading Nursery Furniture Departments. It may be purchased in complete ensembles, colored as you wish, or you may secure one piece at a time.

E. M. Trimble Mfg. Co.

2172 JAY STREET ROCHESTER, N. Y.

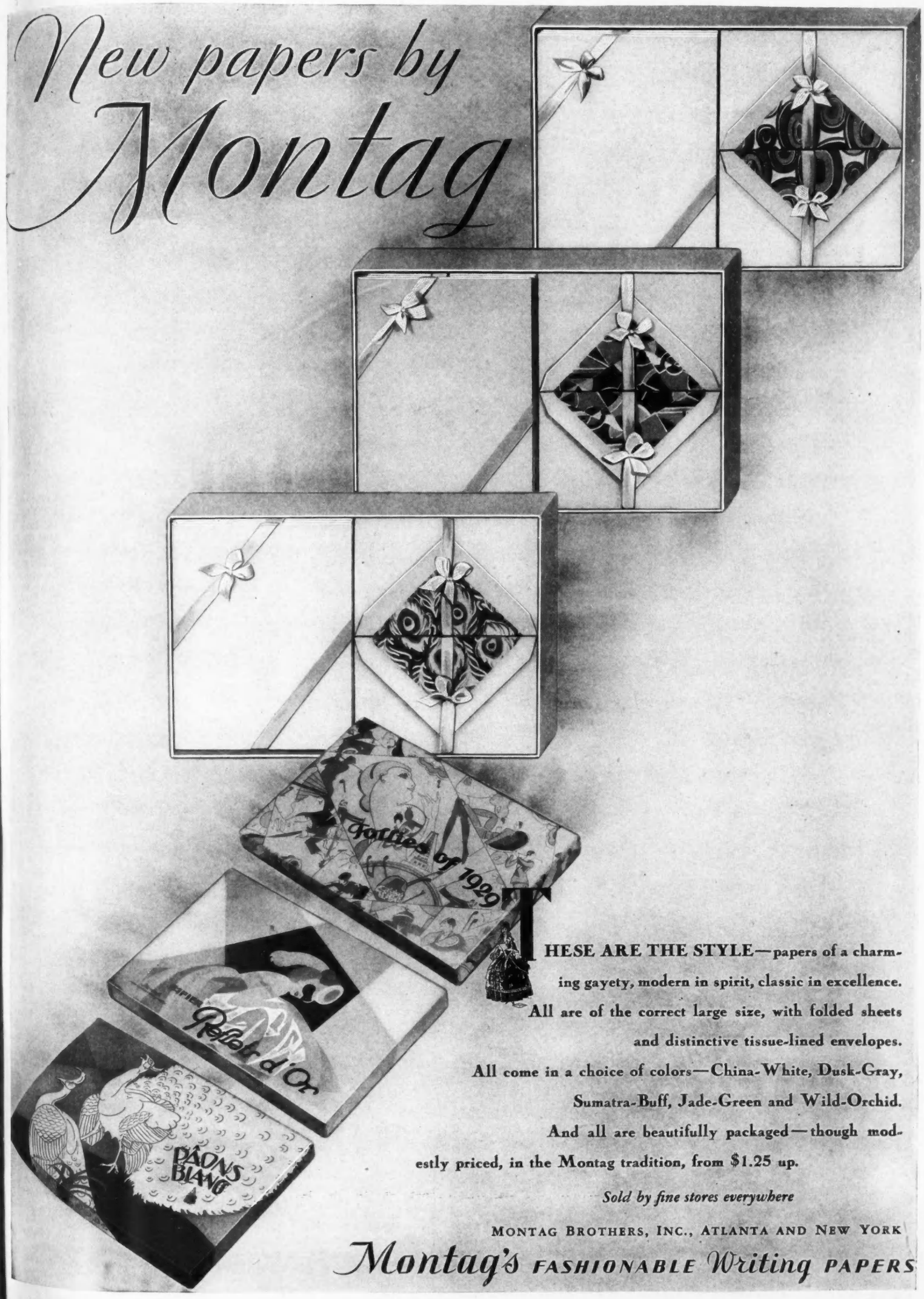
"Nurseryland" is a practical, profusely illustrated handbook on the care of baby and the arrangement and decoration of the nursery. Send for your complimentary copy. It is particularly helpful to young mothers.



The Trimble Bathinette is a combination tub and dressing table. It is a necessity in caring for baby and conserving mother's strength. Only a Bathinette of Trimble quality will please you.

TRIMBLE *NURSERYLAND* FURNITURE

New papers by Montag



THESE ARE THE STYLE—papers of a charming gayety, modern in spirit, classic in excellence. All are of the correct large size, with folded sheets and distinctive tissue-lined envelopes. All come in a choice of colors—China-White, Dusk-Gray, Sumatra-Buff, Jade-Green and Wild-Orchid. And all are beautifully packaged—though modestly priced, in the Montag tradition, from $1.25 up.

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Delman's "Grenada" is the season's smart walking shoe with the new High Cuban heel. Java Brown Calf, Black Russia Calf, Black Suede with Patent Leather trimming. $22.50

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SALON DES DÉCORATEURS

(Continued from page 97)

attention. The present secession merely crystallizes the situation. The traditionalists, led by Jacques Ruhlmann, Michel Roux-Spitz, René Joubert, and Léon and Maurice Jallot, regard modernism as an opportunity for exerting their creative ingenuity to design a new style. Handsome and elegant as it often is, it has no especial reason for being. It has no basic relation to present and to future social and economic conditions. It is only slightly influenced by modern architecture and such important considerations as mass production and conservation of space—dominant influences in the work produced by the other group. It is true that the simple forms of the best traditional modern are a concession to the theory that eventually the craftsman will give way to the machine and that simplicity and practicability are valuable assets in an increasingly servantless age. But, taken all in all, the traditionalists have little to do with theories and continue to design their exclusive and expensive ensembles, which are only beautiful when carried out in the costly materials and with the exquisite regard to detail found in the original pieces.

The radicals, on the other hand, are burning with a cause. Among them are Le Corbusier, Mallet-Stevens, Charlotte Periand, Djo Bourgeois, Pierre Chareau, Pierre Barbe, André Lurçat, and Francis Jourdain. For them, "modern" is more than a style, it is a philosophy of life. And, in common with all theorists and idealists, their Utopian dreams are somewhat less Utopian when carried out in the cold light of actuality. It may be very well to design a house which can be cleaned by so effortless a process as turning on the hose, but the result as it stands to-day savours too much of the clinic or factory. But, for all their theorizing and the mistakes it engenders, they are on the right track. They are definitely attempting to create backgrounds for human beings which shall solve some of the major problems of existence. They believe with Le Corbusier, who writes almost more convincingly than he builds, that the problem of the house is the problem of the age and that human happiness and effectiveness are considerably hampered by the anachronistic shells in which so large a number of human beings must live.

The colour scheme of the tea-room designed by Louis Sognot is pink and blue, with metal chairs

It is characteristic of this group that their best work is in architecture and the arrangement of interiors. Since all of them are architects, their point of view is essentially architectural. As yet, furniture is for them as much a stumbling-block as for the other group. But they make no effort to design reasonless new shapes merely for the sake of being modern. Unquestionably, the best results will come from this group, and more especially that part of the group that understands how to make a compromise between theory and livableness.

Concretely, the Salon consisted largely of commercial interpretations of "modern," with such outstanding exceptions as the ensembles designed by Ruhlmann, Roux-Spitz, Jallot, and Sognot—the last named the only member of the radical group who did not join the secession. The collections of silver and glassware, ceramics, textiles, and bookbinding continue to represent the best that is being done in these branches of design and form the livest part of the exhibition.

Perhaps, no one fact proves so conclusively that "modern" is tending towards an always greater simplification of forms and materials than the Ruhlmann ensemble. Ruhlmann, so long the exponent of luxury and exclusiveness, has had the words utility, simplicity and hygiene engraved on placards of bakelite and placed in conspicuous places in his exhibition space. The interior that he has chosen to illustrate these principles is the study of an Indian Prince, shown in the photograph at the top of page 97. At first thought, a viceroy and rational "modern" are incompatible concepts. But it appears that Indian princes living in Paris are very good judges of chic and to be anything but modern in the matter of interior decoration is to be *démodé* in Paris to-day. Quite logically the Prince chose Ruhlmann's sumptuous simplicity in preference to a Mallet-Stevens's or a Le Corbusier's monastic severity. The key-note of the room, which is arranged exactly as it will be when it is permanently installed, is a carefully organized effect of spaciousness. Tall, narrow windows, hung with straight drapery, reach to the high ceiling, a huge map of India covers one wall, and a massive lunette-shaped desk

(Continued on page 180)

AT ALL GOOD TOILET COUNTERS THROUGHOUT THE COUNTRY AND ESPECIALLY IN NEW YORK AT LORD & TAYLOR—WANAMAKER'S—SAKS, FIFTH AVENUE—SAKS, HERALD SQUARE—STERN BROTHERS

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WHETHER one's choice is of heavy stuffs, for over-draperies—or sheer materials for glass curtains—the richness of Orinoka designs, the fascinating weaves, the living splendid colors are a true expression of the instinct for harmonious surroundings ■ The vibrant glowing colors of Orinoka draperies are guaranteed fadeless. The threads are hand-dyed by a special process that makes them fast. Orinoka designs are woven, never printed. If the colors change from washing or exposure to the sun, merchants are authorized to replace new materials or refund the purchase price. Look for the guarantee tag attached to every bolt of Orinoka colorfast draperies ■ It is a pleasure to know that your windows are correctly and beautifully draped with fabrics that will arouse the admiration of your friends. It is a satisfaction to create fresh curtains and draperies, and know that their rich color harmony is *lasting*. There is no economy in buying draperies that fade ■ A new Orinoka booklet showing modern and period styles in interior decoration, profusely illustrated with rooms as well as fabrics used in full color, will be ready about October 1st. A copy will be mailed on receipt of 20c in coin. The Orinoka Mills, Department B, 215 Fourth Avenue, New York.

Orinoka

DRAPERIES-SUN AND TUB FAST

SALON DES DÉCORATEURS

(Continued from page 178)

of bakelite fills another window-space. The effort has been to produce the effect of a vast vice-regal hall in modern terms. Such exoticisms as a grebe coverlet and an occasional piece made of rare woods and inlaid with ivory lead one to suppose that the artist has not gone over completely to the other side.

That elegance and exclusiveness have not entirely passed from the contemporary scene and that there must always remain a small group who will demand the luxury of specially designed pieces, is the principle upon which Roux-Spitz proceeds. In the sumptuous grey marble and crystal dining-room, which represents him at the Salon, he has made no concession to the growing austerity of the contemporary decoration.

Louis Sognot, sole exhibiting member of the radical group and director of the atelier Primavera, the modern department of Au Printemps, has made a tea-room and bar the subject for a gay, delightful use of modern. There is nothing heavy handed or overtheoretical in his use of metal for furniture. Some of the chairs are made entirely of silvery, gleaming aluminum, others combine metal with pink-and-blue rep. The colour scheme of his tea-room is especially effective, with hyacinth-blue walls, pink-and-blue chairs and tablecloths, and tones of brilliant yellow for the umbrellas used in the outside restaurant. The china repeats all of these tones. The bar, without which no modern French tea-room or restaurant is complete, is of aluminum and glass and has been fitted out for exhibition purposes with cakes and confections made to simulate modern painting and sculpture. This room is illustrated in the photograph on page 96 and at the top of page 178.

HELEN APPLETON READ

THE FUR STORY OF 1929

(Continued from page 85)

of coats are full length, the seven-eighths length coat is a novelty of the season.

All of this is "high fashion," for the woman who can afford to dress impeccably. Her sister of moderate income may wish a coat for general daytime wear, including formal occasions, but finds broadtail and mink beyond her means. For her, summer ermine is the wisest possible choice, for it is very youthful, very smart, and may follow lines as slim as the more expensive furs. The best of these coats are made with raglan sleeves and scarf collars, and so successful are they that certain women who could well afford the more expensive type have chosen them for their youthful appearance. In the same class, as to price, are black and beige galiak, and, while coats of these furs do not always wear so well as some others, they are extremely effective.

In the third important group are the sports coats, made of less expensive furs and very popular. The ultra-chic woman will have one in addition to her other coat, while many other women will have coats of this type as substitutes. Such a coat is almost an all-year-round garment, if one travels a great deal. It is extremely popular, this year, in lapin, and excellent in kid caracal or in nutria (which is somewhat more expensive). It usually has a scarf neck-line, and its whole charm lies—first, in its simple, casual cut and, second, in its lining. It is ruined by the addition of another fur, and it is best when it avoids even trimmings of leather. It should go without saying that a satin lining would completely spoil its chic. Novelty Rodier wools, striped or natural kashas, and wool shantungs are smartest.

DETAIL OF THE FUR MODE

The evening wrap is the last fur coat to be considered, and this year, as always, ermine holds first place. White broadtail is a very new alternative, and this may be collared or trimmed with sable or with silver fox. For a young girl, white galiak is very charming. Some short white evening wraps are being shown.

A detail that should be considered, not separately, but with the coat, is the muff. Last year, these bits of feminine frivolity returned to fashion, but were not much in evidence. This year, however, they are really here, but always matching the coats which they accompany. The best are small and round, and they are, no doubt, one reason for the simplicity of fur coat sleeves.

Among separate furs, sables are at the top of the list, followed by kolinsky and marten. Just how many skins a scarf should have depends on the wearer's height and size, but, in general, the best have from four to eight. The photograph on page 84 shows a very lovely scarf worn by a tall young woman and having eight sable skins.

One other detail of the fur mode is the short fur jacket, but this is really a dressmaker fashion, for these coats invariably are a part of an ensemble. They are usually made of the less expensive furs and designed definitely to accompany a special frock.

A GROUP OF QUESTIONS ABOUT FURS

The following questions have been asked of Vogue and are not answered in the main article.

Question: Is there going to be any cut of fur coat that will accommodate the uneven hem-line of dresses that show beneath the coat? *Answer:* No, the straight hem-line is best for the fur coat, as anything else tends to destroy its classic chic.

Question: Will three-quarters length fur coats be both practical and chic? *Answer:* Although not so practical as the full-length fur coat, the three-quarters length fur coat can be worn with great distinction on many occasions.

Question: Will there be any opportunity to wear separate furs, such as sables, with a fur coat of somewhat tailored lines? *Answer:* No, as such a combination tends to fussiness.

Question: How good will fur-lined coats be this season? *Answer:* The fur-lined coat of tweed or a similar fabric is a classic in the well-dressed European woman's wardrobe, for motoring, travelling, or sports, and it is rapidly assuming the same importance in America.

Question: What furs are best for a coat or for trimming in a black-and-white wardrobe? *Answer:* Any of the black furs.

Question: What furs are best in combination with navy-blue? *Answer:* Navy-blue is not a good fur colour, but, this season, brown or beige fur is smartest with it.

Question: What furs are best in combination with bottle-green? *Answer:* Brown or beige fur is most effective with this distinguished shade.

The highest expression of a lasting loyalty

SENIOR

"ONCE a Dodge owner, always a Dodge owner" is literally true in a large percentage of cases. Obviously an organization that builds and holds such loyalty can be satisfied only with the highest possible standards. It is the boast of Dodge Brothers that they have been as loyal to their patrons as their patrons have been to them. The highest expression of this attitude is found in the Dodge Brothers Senior. Refreshingly modern and thoroughly complete—big, powerful, luxurious and handsome. Typical of the advanced character of the entire car is the four-speed transmission, affording a delightful new range of speed, acceleration and flexibility, with a sense of effortless ease.

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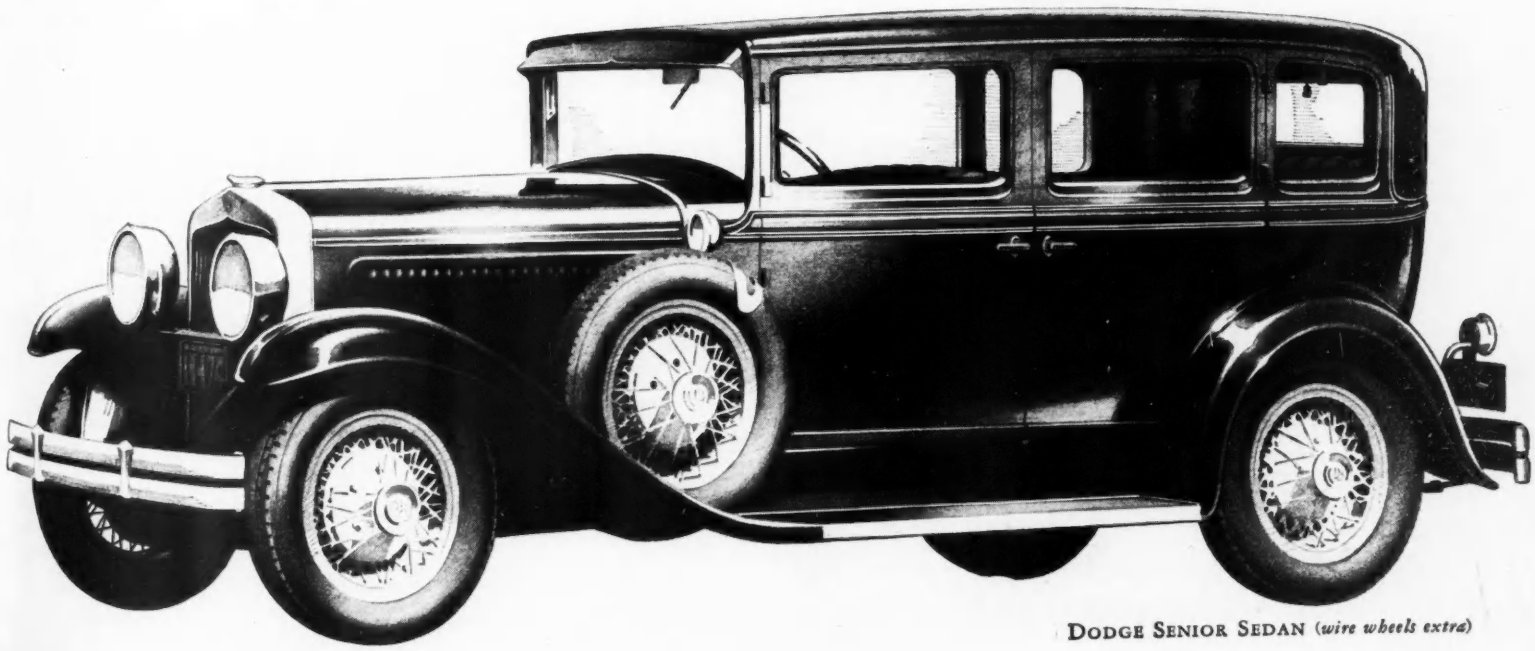
CHRYSLER MOTORS PRODUCT



DODGE SENIOR SEDAN (*wire wheels extra*)

. . . all the same face . . . but you don't know how pretty it can be, until Golden Peacock Bleach Creme refines the skin to the purest, most flawless white . . . . . .

LIFT off the veil of muddiness which the years inevitably have laid over your skin, and rejoice at seeing your youngest, prettiest self once more!

This is all you have to do... just sleep a few nights with a rejuvenating film of Golden Peacock Bleach Creme on your face . . . and you'll awake each morning to find a younger, lovelier self revealed in your mirror. Quickly this wonder creme brings your skin back to the natural, soft, smooth *whiteness* of radiant youth.

No matter what other cremes and lotions you use, you need Golden Peacock Bleach Creme as your basic beautifier. There is nothing else like it. It works on an entirely new principle.

Develops Natural Beauty

It avoids harshly bleaching and drying the skin, by using a famous healing and purifying agent to neutralize the dermal elements that naturally darken and age the skin as a woman grows out of her teens.

As it restores the natural whiteness which is the criterion of feminine beauty, Golden Peacock Bleach Creme also vanquishes all these other enemies of loveliness . . . freckles, blackheads, out-of-season tan, blotches, moth patches, and enlarged pores.

Do you wonder that beautiful women the world over now regard Golden Peacock Bleach Creme as their dearest complexion secret? On face, and hands, and neck, and arms, it restores and protects the velvety, fine-textured, natural *whiteness* of the skin that men adore.

Your Guaranty

Get a jar of Golden Peacock Bleach Creme at any drug or department store. Use it a few nights . . . and if you are not delighted with the way it brings out your natural beauty, your money will be refunded without question.

Golden Peacock *Bleach Creme*

DOGS DE LUXE

(Continued from page 89)

Mr. Cole Porter has had as much difficulty in choosing names for his four bassets as the father of a large family would have. We are used to taking names out of the calendar, but Mr. Cole Porter prefers Biblical ones, and so his bassets are christened "Rebecca," "Jezebel," "Joshua," and "Jonah." "Jezebel" is an ancient coquette of eleven, as jealous as a tigress; "Rebecca" is worthy; "Joshua" is bourgeois. As to "Jonah," he is still young enough to cherish a few illusions, since he is only nine months old.

Mr. Hobart Erwin had a large and delightful poodle named "Crêpe." When "Crêpe" first made his appearance, Mr. Erwin had ambitious dreams of "Crêpe" becoming the founder of a large and flourishing family. There were to be "Crêpe Suzette," "Crêpe Romaine," "Crêpe de Chine," and "Crêpella," and, to make possible this colossal clan, "Sophie," another black poodle, was brought to the Erwin household to become "Crêpe's" wife. However, while she was en route, poor "Crêpe" attempted an acrobatic feat that surpassed his ability—he tried to jump from one window to another, fell, and was killed. Into this unhappy state of affairs, the forlorn bride-to-be came, "Crêpe's" successor instead of his wife. Now, in solitary splendour, she rules Mr. Erwin and seldom leaves his side, a dog of vast intelligence.

HUNTING AT WARRENTON

(Continued from page 174)

it is a thrilling sight to see either, and one which is almost never experienced in the North.

The Warrenton Horse Show takes place late in August, and one who has never seen a Southern country horse show has missed a great experience. Our shows in the North are not at all the same. In Virginia, the fences are higher and stouter and put up to stay, the horses are always glorious, and one may see exhibitions of the most splendid horsemanship. Besides, there is the amusing sight, omnipresent, of gleaming teeth and rolling eyeballs in black faces, at one end of the show grounds.

But the tragedy of this Warrenton country, and there is, of course, a tragedy to every country, is that of the vanishing Virginian. When you consider that nearly every one of the great estates now owned by Northerners was the property of some once-glorious family, it brings closer than ever the realization of how the North has changed the place. To me, the most poignant example is that of one ancient house, not far from Warrenton, owned by a Northern family. The house is magnificent, the box garden superb. But behind a tangled mass of unclipped box bushes crumbles an ancient tomb, hidden and forgotten. The name on the tomb, in large, simple letters, is "Carter." It seems in some weird way to convey the feeling that this is the Carter place and will continue to be, no matter who lives in the house.

Meantime, in Warrenton, no doubt a dinner-party is progressing at this moment, the men dazzling in their evening pink. Not many miles away Jersey cows are grazing peacefully over Bull Run Battlefield. And, unseen in the dark sky, perhaps, some one is hurrying by airplane from New York to a party at North Wales or the Nordix or at Middleburg. N. H.

DINNER PARTNERS

(Continued from page 99)

a supper party in Europe given by a large and important lady for a king and a prince of the blood. She had invited the Dolly sisters to entertain her guests during the evening and had placed them at an adjoining table. Before the end of the first course, the king rose and went over to join them. At the second course, by royal command, the prince also went over, and the lady was left with empty places on each side and a nice problem as to whom she might safely ask to fill them.

Aside from the pomp and pageantry of formal dinners, they are rarely enlivening experiences. Both food and conversation are apt to be heavy, and small parties of eight to which a skilful hostess has managed to invite truly congenial people, are much pleasanter, the kind described by the wife of a prominent young writer as "four or five nice men, one beautiful woman, and myself to push the buzzer."

THE LOST ART

The management of such a party requires tact and skill, the ball must be kept aloft, and the technique is much like that of battledore and shuttlecock. Of course, American men are not always trained to the game, or even American women. One often hears amusing talk, but it is usually borrowed from young sons and daughters and is unbecoming to those over college age. One occasionally hears good talk, but it is of the lecture-platform variety and is more instructive than witty. Conversation as an art has languished, and the frantic necessities of bridge have done much to encourage its decline. In certain cities, however, among certain people, it still flourishes, and, now that cards require both professional skill and a large purse, the gentler art of table-talk may actually be revived.

AN ASIDE

Just here let us speak in confidence. The secret of real success with dinner-partners is usually to make them talk about themselves. Frenchwomen, who, after all, possess more influence over their men-folk than any of our emancipated Anglo-Saxons, discovered this long ago. And, although your neighbour may be a Wall Street broker or a manufacturer of steam-shovels, there must be something interesting to him about his profession that he would like to tell you. If you can listen intelligently, he will account you a clever woman. LYDIA CHAPIN KIRK

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CREATOR of

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HERE is *the* perfume for that delightful élégante, the smart American woman Edouardo offers her in these dainty, hand painted containers a solid perfume from France . . .Bag-Dabs . . . with odeurs so ineffably lovely they seem made of dreams—yet so surprisingly lasting they bespeak the art of the master parfumeur.

Edouardo's Bag-Dabs bring you perfume at its entrancing best, in its most convenient, inexpensive form

Think of it—each dainty Bag-Dab is equal to an ounce of the most expensive liquid perfume, yet Bag-Dabs cost only $1.00 to $1.50 each No spilling, no evaporating. Luxurious economy!

For that intriguing personal aura of lasting perfume just apply a touch of your favorite Edouardo odeur to the ears, the brows, as the fascinating Parisienne does. You will agree that Bag-Dabs are *the* perfect perfume.

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If you can not obtain Bag-Dabs locally, you may order from Edouardo direct, sending the name of your favorite shop

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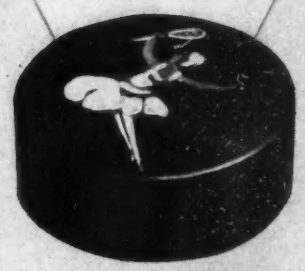

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In Narcisse, Nuit Divine, Chypre and the other Edouardo odeurs.

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Is your circulation young?

Pat-pat-pat comes the water from the Rhythmic Water Patter. Each drop strikes the heart of a tiny cell. Immediately that cell is stimulated. Circulation is improved. Tissues are bathed in a stream of fresh, life-giving blood.

Upon the daily use of the Rhythmic Water Patter depends not only the smoothness of your skin, but the redness of your lips – the beauty and sparkle of your eyes – the youthful freshness of your throat – the sheer, clean-cut outline of your contour.

The Rhythmic Water Patter affords a gentle, thorough massage without the slightest possibility of stretching or over-stimulating. Can you imagine the difference between ordinary hand massage and the gentle pat-pat-pat of millions of drops of water falling softly on your eyes, your cheeks, your chin? No human hand could possibly duplicate this gentle rhythmic patting.

Use the Margot Landberg Rhythmic Water Patter Regularly for a Week. Note the improvement in your eyes, chin, contour.

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Under the impetus of the Rhythmic Water Patter, lazy oil glands function. Blackheads, enlarged pores, sallowness – all these imperfections caused by sluggish circulation are corrected. Your eyes feel exquisitely refreshed after a Margot Landberg treatment. Tiredness vanishes. Soon the tissues will be nourished – hollows filled out – puffiness disappears. The Rhythmic Water Patter, aside from its beautifying qualities, is delightful in effect – cool and invigorating – a pleasant awakener of the skin in the morning. When used at bedtime, the Rhythmic Water Patter quiets the nerves, inducing sound, refreshing sleep.

The Rhythmic Water Patter, rubber cap and two exquisite creams is on sale at leading department stores. If your favorite store does not carry it, write direct to Margot Landberg. Her delightful booklet, "A New Gateway to Lasting Beauty" will give complete details.

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Artistic as well as mechanical perfection is attained in the new Health-O-Meter De Luxe automatic bathroom scale. Its gentle elliptical lines harmonize with the motifs of the modern bathroom, and the variety of colors in which it can be furnished enables it to blend with any color scheme.

Placed in your bathroom, it will instantly become an integral and artistic part of it, just as weighing daily has become an inseparable part of the morning toilette of the thinking thousands.

One feels as secure standing on the new Health-O-Meter as on the floor itself, for it is built closer to the floor than any other. Exclusive mechanical features protect its unvarying accuracy, make it practically abuse-proof.

The helpful psychology ... of weighing daily

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If your Health-O-Meter shows you are gaining, you eat less—the memory of what it told subconsciously dulls your appetite.

For those who wish to take off or put on weight or reduce in spots, the Scientific Weight Control Course which accompanies each Health-O-Meter will give you the methods approved by the Weight Control Conference held in the New York Academy of Medicine. Endorsed by thousands who have used it with the Health-O-Meter to regain and retain their normal weight and figure.

Health-O-Meters are procurable at any department, hardware, physicians' supply or drug store.

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Only 6 inches high; takes but 11" x 14½" floor space. Capacity 250 lbs. (300 lbs. to order). Comes in beautiful tones of green, blue, orchid, ivory, white.....$14.85

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The world's best known scale; used by millions daily. Requires but 10½" x 13" floor space. Same colors as De Luxe model...$10.95

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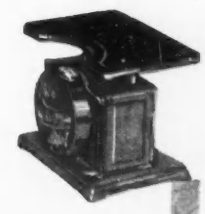
Compact—takes but 10½" x 8" floor space because of speedometer type dial. Same colors as De Luxe model..... ..... $8.95



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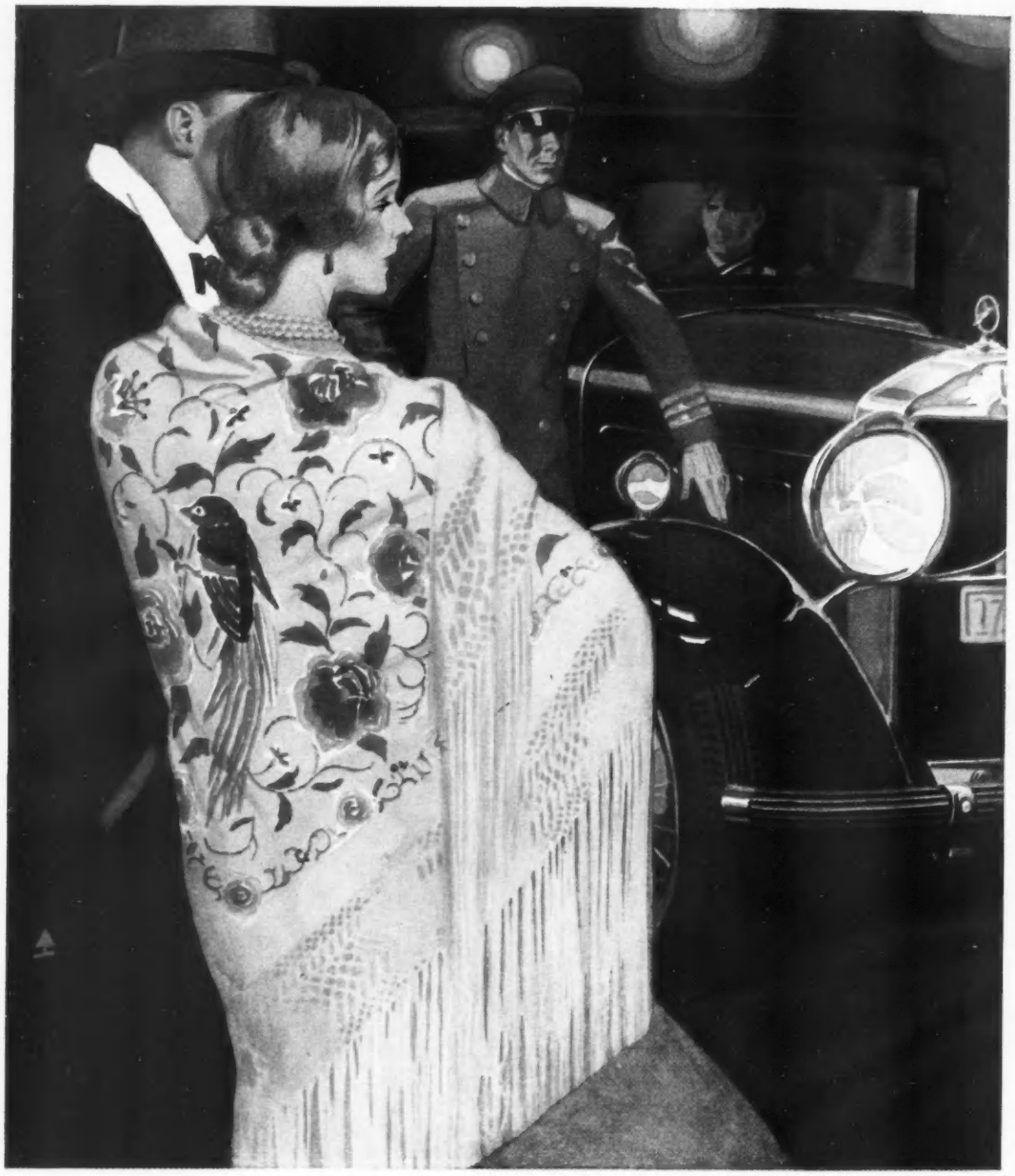

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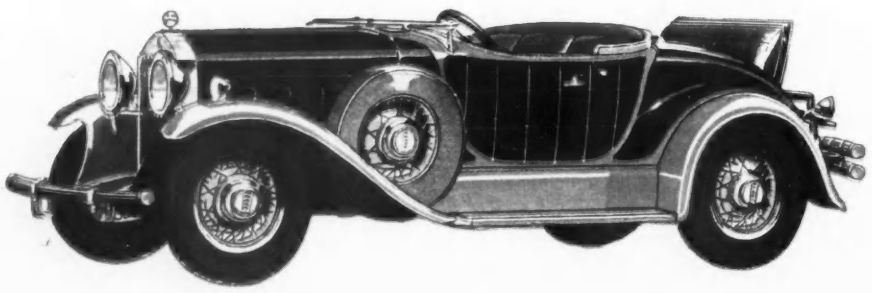
THE new Willys-Knight Great Six is the finest achievement of Willys-Overland's long years of experience and progress in building quality automobiles. Low, graceful lines are beautifully expressive of new and advanced tendencies in design. Perfect symmetry and proportion obtain throughout, from the aristocratic hood to the smartly tailored back. The distinctive color combinations, rich in tone and harmoniously blended, are instantly appealing and lastingly attractive. Willys-Overland, Inc., Toledo, Ohio. Willys-Overland Sales Co., Ltd., Toronto, Canada.



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Sedan, Roadster, Coupe, 5-pass. Coupe—each

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Six wire wheels and trunk rack standard equipment. Prices f. o. b. Toledo, Ohio, and specifications subject to change without notice.

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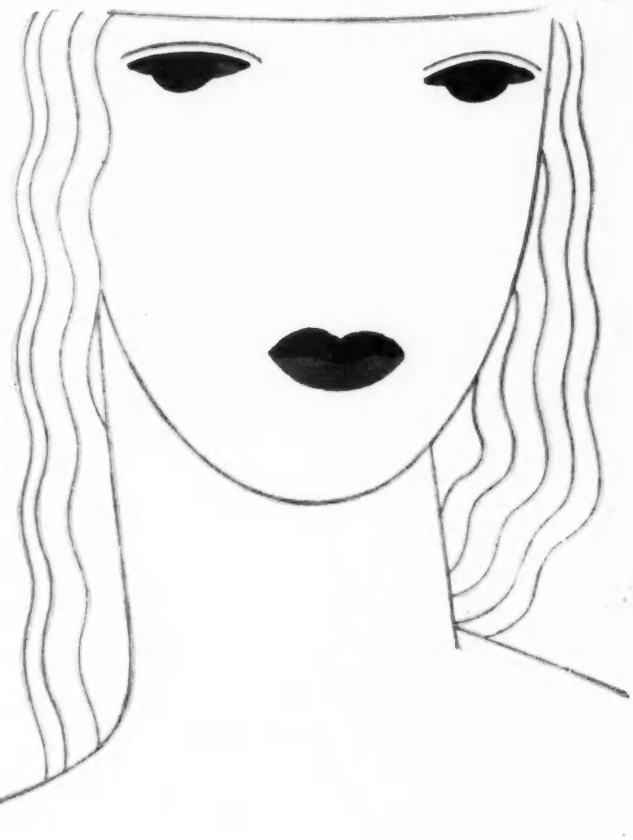

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LIPSTICK TUSSY may be obtained at your favorite shop. There, too, you will find the creams, lotions, paste rouges and cream rouges that have made famous the name of Lesquendieu as the leading maker of cosmetics throughout Europe. They are all made in, and imported from, France. Won't you let us send you the fascinating booklet on make-up, "Cosmetiques Lesquendieu." Just write to—Lesquendieu, Inc., 683 Fifth Avenue, New York.

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Sophisticated
as **YOUTH** *Itself . . .*

Fashion Brochure upon request.

The grace of line—the spirit of winsome youth—the fascination of unusual fabrics and distinguished tailoring—make every Claire Frock—for debutante and junior—a triumph in loveliness. Claire Frocks may be seen and purchased at your favorite fashion rendezvous.

***made by* FRANK STARR, 247 W. 37th St., N. Y. C.**

PARIS MILLINERY

(Continued from page 78)

the pie-shaped encrustations that was shown in the August 17 issue. This is a very important hat, not only because of its brim that droops softly to the back and around the side of the face, but because of its very simple crown that is in one with the brim. Here, cut is reduced to a minimum.

Hats with brims aren't without reason. It is perfectly possible that the right élégante will be seen some evening, when dining or when watching a play from a *baignoire,* wearing a wide-brimmed hat. If so, then these hats will become an ultrachic mode—hats such as the really beautiful capeline that Maria Guy has made, which is moulded to the contour of the neck in the back, curving in and then flaring boldly out at the right side, far away from the cheek. At this point, under the brim, are placed soft, curved brushes of cross.

Maria Guy in an excellent collection—certainly, one of the best in many seasons—frequently uses fur very cleverly. For brims, such as we have illustrated on page 83, for decoration, as when the band of fur worn like a coronet across the front of the hat is brought through the felt ear-wings and tied in the back. These rounded flap-, wing-, and ear-cuts on hats are very important. They are part of the general tendency towards softness. The simple brim that frames the face with its hard, cut edge is giving way, even on felt hats, to softer curving lines. Look at the hats with tabs, ears, and loops. The tendency towards width on the sides, below the ears, is a very important element in the hat silhouette. Even when brims turn up smartly from the forehead, they are turned back again or else folded into a drapery that loses itself in a side movement of some sort. All this drapery and all these brims are combined with small, tight-fitting crowns. The small head is still accented, though not completely silhouetted.

THE NEW WIDTH

This is all a part of the feeling for the important side width. This width is generally uneven and at an angle, hats being shorter on the high side and generally low on the long side, which, nine times out of ten, is the right side. This is true of both the soft and the semirigid hats. If this side width is becoming to you, you have a large choice. There are hats that were inspired from the Dutch cap, but don't look it, and those, unfortunately, that do. Can you picture a Dutch cap walking down the rue de la Paix? Heaven forbid! There are hats that are very evidently Napoleonic in inspiration. Marie-Christiane has one that she actually calls "Premier Consul." Georgette has hats that are almost harlequin. We have illustrated such a one on page 82, in which, happily, the Paris influence is stronger than that of the classical Italian Commedia complete with Polichinelle and Columbine.

Some have the low side and back width of a fisherman's hat. These, we have shown before. Others still have the fan-tail width that we showed a year ago, when Talbot launched the movement. Some have the low side width, rather like a Visigoth helmet. But all of them, to be good, must be smart hats of to-day. Inspiration is one thing, fancy dress is another.

Hats are still cut up on the forehead, and some decidedly to one side, showing more hair than for many a year. Patou and Florence Walton both have excellent versions of such hats.

Berets haven't left the picture; velvet and fabrics in general, as well as fur, are used alone or combined with felt for berets.

These hats are found in every collection. The newest version from Maria Guy is a sort of half-beret, in which fur is draped with a beret-like softness about a trim felt crown.

There are little tight-fitting hats to be found. Talbot has them, continuing her series of bonnets. She and Patou have short veils, as well. Some of the Talbots are trimmed with flat quills, and there are even crystal feathers, though, of course, trimming as a whole is as much out of place as it has been for years. There are a few knots, a few bows, some buckles—and, of course, the lovely jewelled pins that all the smart women wear.

THE CHOICE OF FABRIC

Not all fabrics are advisable, nor are they always well used. There is a great deal of velvet that is used very badly. Velvet is a dangerous fabric when you find it used for crowns that are overbraided and threaded, or overshirred, or too basket woven, or twisted to an extent to make the fabric almost unrecognizable. Then, you easily see what velvet can be when it gets into uninspired hands. There are also some very ill-advised attempts to use very transparent fabrics for hats. No hat that shows or even suggests that one sees the hair on the crown of the head can ever be smart in the daytime. Even for evening, a smart woman does not wear them. These half-and-half arrangements are doomed. No woman should be willing to wear a contraption on her head. A fabric that wanders aimlessly about the head or is riddled with air-holes has nothing to do with even the most feminine of the modes that, to be a step forward, must keep what the harder mode had—distinction. The successful course of this new fashion all depends upon how adroitly it avoids the shoals of fussiness, eccentricity, and undisciplined attempts to exhibit personal taste and idiosyncrasy—and, above all, whether it keeps within the narrow channels of good breeding, which the simpler fashions, by their very elimination, seemed to do.

Black, of course, leads. There is no doubt about that. Hats may be made in gay colours for oversea buyers. When they are ordered by the Parisienne, they are made in black. Brown and brown and black combined are much shown, and brown has a very good chance of being a smart colour, this autumn. Dark red is quite right if correctly worn, and beige or beige and brown are, of course, as always, classics. There are some dark green hats, but their ultimate success depends on what the dressmakers do with green and upon who wears them.

Colours are combined—even as high as three colours when Rose Valois drapes red felt across a tight forehead band of black-and-white grosgrain, or when Reboux adds lacquer-red to brown and beige, as she does for an excellent hat of grosgrain and felt. Grosgrain is still with us—alone and combined with satin. Satin is often used for the ribbon on the collapsible adjustable velvets.

These, then, are the details of the new hats that have to be seen to be understood. Even then, to the unobserving eye, not all of the changes in the mode will be visible. Yet, every good hat is part of the general trend towards charming fashions.

..of course, no odor or perspiration here

Smart women use DEW *the crystal pure deodorant instant non-perspirant..*

SMART women have been quick to welcome the amazing advantages of this sparkling, crystal pure deodorant—Dew.

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Dew instantly and completely deodorizes sanitary pads.

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THE ORIGINAL COLORLESS DEODORANT
INSTANT NON-PERSPIRANT

TYPICAL

of the exclusive fashions created by Bruck-Weiss this Ensemble costume has a long coat of cloth deeply collared and bordered with fur. The frock is of flat crepe silk. The off-face turban is in the "half-and-half" mode.

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BRIDGE OR BACKGAMMON?

(Continued from page 90)

(4) where two cards and then one card are passed. It is not possible here to go into details regarding the potentialities of these methods, but a brief outline may give some idea of the theories that underlie them.

When four cards are passed to one's partner, it must be remembered that if one's own hand is not really strong enough to make a game bid, passing one's four best cards (aces, kings, and so forth) may enable one's partner to make one. Two, three, or four cards of a major suit mean that a hand has been stripped of that suit. A single high card—not an honour—means length and strength. Passing an assortment of suits is often confusing, but low cards in odd suits mean that the hand is strong enough to justify sacrificing the partner's.

In the second and more complicated method of passing (the three, two, and one method), the three cards which are first passed are the ace, or king (if one has not the ace), of one's best suit and two cards to indicate the trash suits of the hand. On the second passing (two cards), the partner's ace or high card must be returned to the partner unless that card makes one's hand strong enough for a slam bid. The other card is usually to help one's partner, if one's own hand is weak, or a poor card, if the hand is very strong. And, on the third interchange, the single card passed may be strong or weak, according to the inference gained by one's partner's offerings. An unselfish partner is greatly to be desired!

The system that reverses this last order, passing one, two, and then three cards, uses something of the same signals. The first card passed is a low card in one's strongest suit, indicating what one wishes to receive on the second round from one's partner. Then, the two best cards in one's partner's suit are handed over. The third interchange depends on whether, after study of one's hand, it seems the weaker or stronger of the two. This passing is a test of character!

BACK TO BACKGAMMON

As for Backgammon, this game needs skill and daring and provides the most exciting possibilities. It requires study and a nice feeling for mathematical chances on the part of the players. But what will endear Backgammon to the hostess is the fact that it can be played by two or three people. No longer will the pleasant number of six or seven at dinner cause one to question what to do afterwards, for now four can play Contract and the extra two or three can be left to the joys of Backgammon. It seems an answer to the great problem of how to pass the time on every occasion from honeymoons to house-parties. And a Backgammon-board would be far more welcome on a desert island than anything that the Swiss Family Robinson ever found there.

The principal reason for the revived interest (and rage, even) of Backgammon is the discovery of a new method of making the game a little more costly and hazardous. For thousands of years, Backgammon has been a game played either for pleasure or for a definite stake per game. It is true that, in the event of what is known as a double game, that is to say, if one player, say "white," threw off all of his men before "black" threw off any of his, the game was called a "gammon," and the stake automatically doubled. This happens *very* rarely.

But, for the jaded tastes of people to-day, this was certainly not enough. It remained for a group of enthusiasts at the Racquet Club in New York to invent a further hazard in the shape of "matches and doubles." This device is simplicity itself. Whenever a player, in the course of a game, feels that he has a decided advantage over his adversary, he is at liberty to say, "I double." This means that he is willing to double the agreed stake, for that game only. The adversary is then at liberty to say, "I resign," and pay the original stake for the game; or he may say, "I accept," in which case he assumes the responsibility of a double payment in the event of his losing the game.

Furthermore, at any period of that game, should the fortunes of the players alter, the other player may in turn double the original doubler. This process of doubling and redoubling may go on indefinitely (always in turn, however), but it is rare that a game is of such a nature that it can be doubled or redoubled more than twice. Occasionally, however, eight doubles are met with. A lady on Long Island, recently playing for a stake of five dollars a game, soon found herself playing for eighty.

SCORING BY MATCHES

In order to keep track of these doubles, the device of ordinary parlour matches is resorted to. Twenty or more matches are put in a bowl somewhere near the players. At the beginning of the session, a single match is placed on the bar, or backbone, of the board to show that it is a single game. If, in the course of the game, the stake should be doubled, another match is put on the board. If white wins a single or a double game, he takes down the one match (or the two) from the backbone of the board and puts it at one side (not on the board) and not with the common stock of matches. If he wins another game, he puts aside another match. If black should then tie white, in wins, he would put all of the matches back into the original pot, as the players would be even. The matches beside the players show the number of stakes won by each. When the session is over, a settlement is made for the net number of matches held by each player, at so much a match. That is, at two dollars a match, if the table stake was two dollars, five dollars, if it was five dollars, and so on.

It should be added, of course, that in a "chouette" game (where three players are involved in each game), the player "in the box" (the box seat is first gained by throwing dice for it, the second highest being the active adversary, and the third the consultant adversary) is playing the full stake against each of the two players playing (and consulting) against him. In the case of the lady on Long Island, for instance, had she been playing "chouette" and sitting "in the box" against two adversaries, she would have lost one hundred and sixty dollars, or eighty dollars to each. So long as the player in the box continues to win, his tenure of the box continues. But when he is defeated, he is ousted from the box and becomes the consultant player against the new occupant of the box, who is the former active partner, while the former consultant becomes the active member of the new combination. In this way, as the players are in turn defeated, all of them have equal chances of playing in the box.

THE MODERN MIRACLE
- of Prolonged Youth -

Twenty! The Youth bestowed by Nature

The above photograph shows a girl of twenty—in that glorious bloom of youth bestowed by Nature.

Forty! The Youth bestowed by Science

This photograph pictures a woman of forty who, while gaining the charm of experience, has lost none of the charm of youth. For hers is the youth bestowed by Science.

PROLONGED YOUTH—that is one of our great modern miracles. Once women were old at twenty. Today they are young at forty. Science has taught them how to preserve youth.

To prolong your own youth indefinitely, you have only to do what so many other women have already done successfully. As soon as Nature begins to let down ever so little, let Science take up the work of creating youth.

Watch for the first signs of age. Before you have a single gray hair, before your figure takes on a single matronly curve, age creeps into the flesh near the eyes, around the mouth, along the throat. Now begin this simple, youth-prolonging treatment.

Following the most modern scientific principles, Barbara Gould has created a brief, efficient line of four basic creams—a cream for each age, each with a definite purpose.

In your teens (and all through life) Barbara Gould Cleansing Cream. This perfect cream cleans as no other cream, soap, or lotion can. Its light, pure, penetrating oils enter the smallest pores, and float to the surface the finest particles of dirt.

In your twenties, the Cleansing Cream *and* the new Barbara Gould *Finishing Cream.* Here is a perfect Finishing Cream—made with a lotion base. It gives a flower-like finish to the skin and forms a perfect base for powder.

In your thirties, the Cleansing Cream, the Finishing Cream, *and* the Barbara Gould *Tissue Cream.* A complexion that is losing lustre, a tiny crow's foot near the eyes—and the Tissue Cream must be used—nightly, for half a minute before retiring. It nourishes tissues and muscles, restoring each day's loss of vitality.

In your forties, the Cleansing Cream, the Finishing Cream, the Tissue Cream, *and* Barbara Gould *Astringent Cream.* A cream to *repair* whatever ravages time has wrought. It decreases the size of the pores and aids in firming flabby tissues and sagging muscles.

Nothing vague or confusing about the purposes of these four basic creams. Each one goes single-mindedly about its business of achieving a single, definite goal.

You yourself may work the modern miracle of prolonged youth. Select the creams most needed at your age and try them for one week. In that time you will become a convert to the Barbara Gould system. All creams $1.00 each.

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PRESENTATION SET
-FREE-

So that you may test the Barbara Gould Creams thoroughly, a set will be given *free* to anyone sending in the accompanying coupon. Simply fill in name and address and mail to Barbara Gould, Ltd., 392 Fifth Ave., New York City.

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Please send me, *free,* a Presentation Set of Barbara Gould's Creams.

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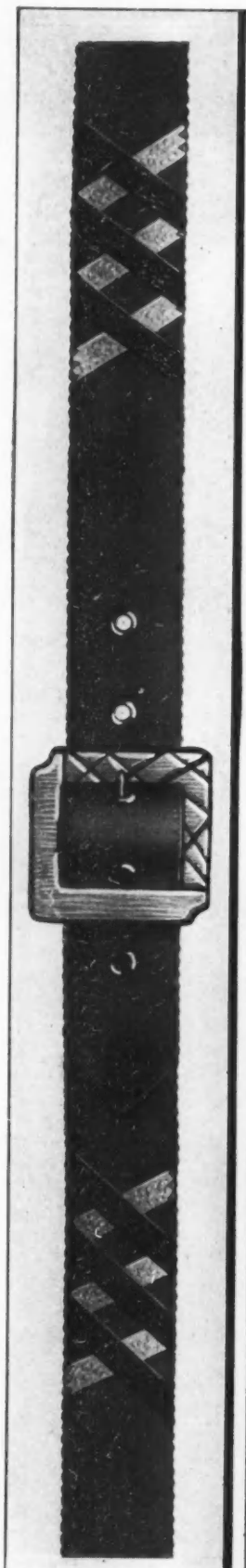


No. 2687

This enchanting little belt, already described in detail, is 1¼ inches wide and retails for $2.50. It is one of the many original designs produced by Slote & Klein, Inc., successor to Slote & Schaffer, makers of S&S Belts.

The

"AGNES" Belt

OVER a thousand different styles make up the Slote & Klein line of belts. That does not mean, of course, that every store has all of them, but at most good department stores you will find a large enough assortment from which to select "just the thing" for your ensemble . . . The AGNES, illustrated here, is made of Moaka-Nap Suede with wool finished edge; cross striped appliques of two tone Morocco; genuine Coca Bola wooden buckle; and is featured in all of the new fall colors.

SLOTE & KLEIN, Inc.

Successor to Slote & Schaffer

49-53 East 21st Street, New York

WHOLESALE ONLY

The World's Largest Producers of Women's and Children's Belts

Chinese women, with faces like Benda masks, wear elaborate head-dresses and gay brocades

CHINESE ELEGANCE

By OLIVE GILBREATH

MEI LAN-FANG is playing. Around the theatre outside the great Chien-men gate, chauffeurs, *mafus*, and "ricksha" coolies are shouting and cursing in a jam of motor-cars, carriages, jinrikishas, and two-wheeled carts that might be an opening opera night in New York. Inside, the lights are out, and the theatre lies in semi-darkness. The crackle of sunflower seeds diminishes. The steaming towels with which the audience has been wiping its hands and polishing the tops of its heads are sailing back across the auditorium. The ushers stand in the aisles and catch them with the sureness of a Babe Ruth. The property-man in a round cap and an outworn queue is still trying to make the tree on which the heroine will hang herself stand upright. But the mountains that the hero is to climb—a pile of tables—are ready, and his head, which is to be cut off at the end of the act, is conveniently placed in a red bag on a table. No one knows when the Great One will appear—before midnight or after—, but something is about to begin. It is that delectable moment, the same all the world over, before the play is on.

CHINESE IDEALS OF BEAUTY

And then, suddenly, the crowds in the aisles part. In the hush that seems to have been prepared for their entrance, through the corner of the eye not devoted to the stage, one sees an apparition. One had expected it from the stage, but here it is in the dusk of the theatre, across the sea of round caps: three swaying figures in slim brocades. One has a white flower in her hair, another a jewel, and a third jade; all have carmine lips. Their faces are those essences of faces that Chinese artists have sketched for thousands of years—porcelain-like, immobile: they say everything and nothing. Beside them, Mona Lisa looks fat, plain, and *terre à terre*. No, in spite of their hauteur and their grace, they are not Manchu princesses, last little blossoms on the tree of the Empire. They are the grand demi-mondaines from outside the Chien-men gate in Peking, from whom it takes not only time and money, but tact and sometimes even poetry to win a favour. They are the élégantes who set the mode in China.

THE PERFECT SKELETON

Nature has gone far—the testimony of the Chinese laundryman notwithstanding—in giving the Chinese the fundamentals of elegance in appearance: a bony structure worn smooth and fine with five thousand years of civilization and a skin of exquisite texture and colouring. Alexander Jacovleff, the great Russian painter—now delighting Paris with his paintings from the Sudan and from Belgian Kongo—first discovered the Orient in China. Sent by the Peterburg Academy of Art, in 1914, to study the East, he spent months instead of weeks doing red crayon drawings of this oldest race in the world, so enamoured was he of the Chinese skeleton. The courts of his house were always filled with beggars for models. As soon as a beggar fattened under prosperity and his bones disappeared, he was dismissed and another skeleton engaged. Any peasant one meets now in the street carrying pigs for a living has the hands of a duchess. Even the joints of a Chinese were so smooth, Jacovleff declared, that they might have been made by a jeweller. Draw over this structure a skin that even in a coolie seldom needs a razor and in a girl of fourteen has the quality and colour of a tea-rose and you have a type that at its best is rarely explicit and perfect. That is, unless you have chromosomes that prefer a Rubens.

After Nature, perhaps the greatest ally in Chinese elegance is Confucius. Certainly, it is the classics that have moulded the Chinese mind and given it a sense of form, which is the foundation of all beauty. In America, too often, culture is corralled in the head and never affects the sensibilities or

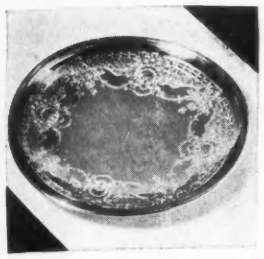
(Continued on page 194)

THESE SOFTLY LUSTROUS TABLE APPOINTMENTS ARE IN THE NEW ENCHANTING METAL

ARANIUM

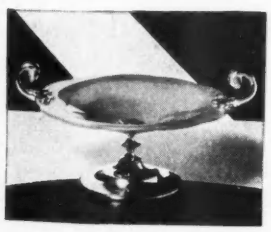
Reg. U. S. Pat. Off.

THAT WILL NOT TARNISH

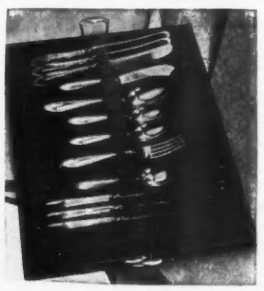


Aranium Sandwich Tray K2341, *with beautiful pierced pattern. Not even the tiniest crevice of this will darken with tarnish. Bright finish* $6. *Butler finish (dull and satiny)* $7.

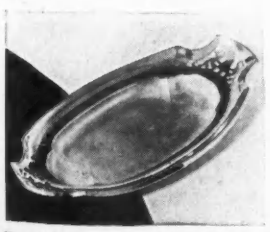
Aranium Candlesticks with bases of genuine catalin in jade, agate, or onyx. K638, 3½ *inches tall.* $9 *a pair.*



Aranium Compote, a beautiful companion-piece for the candlesticks. Entire bowl of genuine catalin in jade, agate, or onyx. Handles in Aranium. K632—$8.50.



Aranium Set and Tray. Colberry pattern, 29 pieces. $28.75.



Aranium Bread Tray, K296, 13½ *inches. Satin center with polished rim,* $3.75.

THE echoing lights of Aranium make it look like pewter—or again like silver. But unlike silver, it will not tarnish.

It is the new enchanting metal of persistent brilliance developed in beautiful table appointments by Manning-Bowman.

Just seeing the gleaming Aranium coffee urns, waffle irons, sandwich trays—is not enough. Just marveling that the rub of a soft cloth will restore at any time their shining brightness—is not enough. Just daring to believe that the elaborately pierced pattern of a glistening sandwich tray will never darken with tarnish—even that is not enough.

No, Aranium should be taken home. Its gleaming knives, forks and spoons should be rubbed with lemon, egg and mustard. Its percolators and toasters should be exposed to rooms heated with furnace, penetrated with gas. Aranium should be left unwrapped while the whole family sojourns away—used every day at the shore in the tarnishing influence of salt air. Then at last it will be understood, for nothing can lessen its lustrous beauty.

The Aranium appointments on this page are immensely practical as gifts—for entertaining—for constant use in the home. They are less expensive than silver, and are at electric, house-furnishing and department stores. If no near place can supply you, we will gladly ship one of the pieces illustrated here to your address on receipt of check or money order for the listed amount. Manning, Bowman & Co., Meriden, Connecticut.

Aranium Electric Coffee Urn Set, K4580/9, $62. *Jade handles of genuine catalin. Electric Urn (simple and practical for making delicious coffee every day),* $30. *Sugar Bowl and Creamer,* $19.50. *Tray,* $12.50.

ARANIUM TABLE APPOINTMENTS BY MANNING-BOWMAN
(a superior chromium finish with an extravagant lustre)

VOGUE PATTERN SERVICE

VOGUE PATTERNS may now be obtained in all of the leading American and European cities. They may be purchased in the shops listed below where one may secure expert fashion advice about personal clothes problems, and see the coloured sketches of all the new models.

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In Ordering, state the full pattern number of the pattern you select. When ordering skirts give both the waist and the hip measure; when ordering misses' or children's designs state age.

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ALAMEDA
Konigshofer's
ALHAMBRA
Krause's Silk and Linen Store
BAKERSFIELD
Redlick Mercantile Co.
BERKELEY
J. F. Hink & Son, Inc.
BURLINGAME
Levy Bros.
FRESNO
Radin & Kamp, Inc.
FULLERTON
Chapman-Wickett Co.
GLENDALE
H. S. Webb & Co.
LONG BEACH
Buffums'
LOS ANGELES
J. W. Robinson Co.,
Bullock's
MODESTO
Latz's Dept. Store
MONROVIA
McIlratney's
OAKLAND
The H. C. Capwell Co.
PALO ALTO
J. F. Hink & Son, Inc.
PASADENA
Dunning's Silk Store
PETALUMA
Goldman's, Inc.
POMONA
Orange Belt Emporium
RIVERSIDE
G. Rouse & Co.
SACRAMENTO
Weinstock-Lubin & Company,
Hale Bros., Inc., 9th & K Sts.
SAN BERNARDINO
The Harris Company
SAN DIEGO
Dunning's Silk Store,
The Marston Company
SAN FRANCISCO
The White House,
City of Paris,
Raphael Weill & Co.,
The Emporium,
Hale Bros., Inc.,
901 Market St.
SAN JOSE
F. W. Gross & Son, Inc.,
O. A. Hale & Co.
SAN MATEO
Levy Bros.
SAN PEDRO
Mallinson's Dept. Store
SANTA ANA
Rankin Dry Goods Co.
SANTA BARBARA
Trenwith's, Inc.
SANTA MONICA
Bay Department Store
SANTA ROSA
The White House,
W. R. Carithers & Sons, Inc.
STOCKTON
Smith & Lang
VALLEJO
Levee's Dept. Store

COLORADO

BOULDER
The White-Davis Mercantile Co.
COLORADO SPRINGS
T. C. Kirkwood, Inc.
DENVER
The Joslin Dry Goods Co.,
The Denver Dry Goods Co.,
Daniels & Fisher,
The May Co.,
The A. T. Lewis & Son Dry Goods Co.
PUEBLO
The Crews-Beggs Dry Goods Co.

CONNECTICUT

BRIDGEPORT
The D. M. Read Co.
DANBURY
John McLean, Inc.
GREENWICH
The Charles N. Mead Co.
HARTFORD
Sage-Allen & Co., Inc.,
G. Fox & Company
MERIDEN
The Ives, Upham & Rand Co.
MIDDLETOWN
The James H. Bunce Co.
NEW BRITAIN
Davidson & Leventhal
NEW HAVEN
The Chas. Monson Co.

CONNECTICUT *(Cont.)*

NEW LONDON
The James Hislop Co.
STAMFORD
The C. O. Miller Co.
WATERBURY
The Miller & Peck Company

DELAWARE

WILMINGTON
Crosby & Hill Co.

DISTRICT OF COLUMBIA

WASHINGTON
Woodward & Lothrop,
Lansburgh & Bro.,
The S. Kahn Sons Co.,
The Hecht Co.

FLORIDA

JACKSONVILLE
Cohen Bros.
MIAMI
Dugald C. Hill, Inc.,
Burdine's, Inc.
ORLANDO
Dickson-Ives Co.
PENSACOLA
La Mode
TAMPA
Maas Brothers,
O. Falk's Department Store
WEST PALM BEACH
Hatch's, Inc.

GEORGIA

ALBANY
R. L. Jones Co.
ATLANTA
Chamberlin-Johnson-Du Bose Co.,
Davison-Paxon Company
AUGUSTA
J. B. White & Co.
COLUMBUS
J. A. Kirver Co.
MACON
The Union Dry Goods Co.
SAVANNAH
Morrison-Sullivan Dry Goods Co.

IDAHO

BOISE
The Falk Merc. Co.

ILLINOIS

BLOOMINGTON
Mayer Livingston & Co.
CHAMPAIGN
G. C. Willis
CHICAGO
Carson Pirie Scott and Co.,
Chas. A. Stevens & Bros.,
Madigan Bros., Madison & Crawford Sts.,
Zax Brothers, 1325 E. 63rd Street
DANVILLE
Straus & Louis Company
DECATUR
William Gushard Company
ELGIN
Ackemann Bros.
EVANSTON
Lord's Fountain Square
FREEPORT
F. A. Read Co.
JOLIET
L. F. Beach Co.
KANKAKEE
The Chicago Store
OTTAWA
L. M. Lucey & Co.
PEORIA
Block & Kuhl Co.
ROCKFORD
D. J. Stewart & Co.
SPRINGFIELD
The John Bressmer Co.
WAUKEGAN
The Globe Department Store

INDIANA

EVANSVILLE
The S. G. Evans D. G. Co.
INDIANAPOLIS
L. S. Ayres & Co.,
H. P. Wasson and Company
SOUTH BEND
The Ellsworth Store
TERRE HAUTE
The Root Dry Goods Co.

IOWA

AMES
The Tilden Store Company
DAVENPORT
Petersen-Harned-Von Maur
DES MOINES
Younker Brothers &
Harris-Emerys
SIOUX CITY
Pelletier's

KANSAS

HUTCHINSON
The Pegues-Wright Co.
LAWRENCE
Innes-Hackman & Co.
TOPEKA
The Crosby Brothers Company
WICHITA
The Geo. Innes Co.

KENTUCKY

FRANKFORT
W. S. Farmer & Son
LEXINGTON
Wolf-Wile Co.
LOUISVILLE
Abe C. Levi Co.
PADUCAH
The E. Guthrie Co.

LOUISIANA

BATON ROUGE
Rosenfield D. G.
LAKE CHARLES
The Muller Co., Ltd.
MONROE
Masur Bros.
NEW ORLEANS
D. H. Holmes Co., Limited
SHREVEPORT
Baird Co., Ltd., Texas St.

MAINE

PORTLAND
Eastman Bros. & Bancroft

MARYLAND

BALTIMORE
Hutzler Brothers Co.,
O'Neill & Company, Inc.,
Stewart & Co.,
Hochschild, Kohn & Co.
FREDERICK
C. Thomas Kemp
HAGERSTOWN
Leiter Brothers

MASSACHUSETTS

ATTLEBORO
Fine's
BOSTON
R. H. Stearns Company,
Jordan Marsh Company,
R. H. White Company,
C. F. Hovey Company
FALL RIVER
R. A. McWhirr Co.
LOWELL
The Bon Marché D. G. Co.
SALEM
William G. Webber Co.
SPRINGFIELD
Forbes & Wallace, Inc.,
Meekins, Packard & Wheat, Inc.
WORCESTER
Slocum's Silk Store,
Denholm & McKay Co.

MICHIGAN

ANN ARBOR
Wm. Goodyear & Co.
BATTLE CREEK
L. W. Robinson Co.
DETROIT
The J. L. Hudson Company
FLINT
The Fair Dry Goods Co.
GRAND RAPIDS
Wurzburg Dry Goods Co.,
Herpolsheimer Co.
KALAMAZOO
Gilmore Bros.
LANSING
J. W. Knapp Co.
SAGINAW
Wm. C. Wiechmann Co.

MINNESOTA

DULUTH
Silberstein & Bondy Co.
FERGUS FALLS
The Golden Rule
MINNEAPOLIS
The Dayton Company
ST. PAUL
Schunemans & Mannheimers,
The Golden Rule
WINONA
H. Choate & Co.

MISSISSIPPI

BILOXI
W. Y. Joyce Co.
JACKSON
R. E. Kennington Co.
LAUREL
R. C. Gaddis Company

MISSOURI

JOPLIN
Ramsay Dry Goods Co.
KANSAS CITY
John Taylor Dry Goods Co.
SEDALIA
C. W. Flower Dry Goods Co.
SPRINGFIELD
The Heer Stores Co.
ST. JOSEPH
The Townsend, Wyatt & Wall Dry Goods Company
ST. LOUIS
Stix, Baer & Fuller Dry Goods Company,
Scruggs-Vandervoort-Barney Dry Goods Co.,
Famous & Barr Co.

MONTANA

BILLINGS
The D. J. Cole Co.
GREAT FALLS
The Paris Dry Goods Co.
HAVRE
F. A. Buttrey Company
HELENA
The New York Dry Goods Co.
MISSOULA
Missoula Mercantile Co.

NEBRASKA

HASTINGS
Stein Bros. Co.
LINCOLN
Miller & Paine
OMAHA
Thompson, Belden & Company,
Thomas Kilpatrick & Co.

NEVADA

RENO
Gray, Reid, Wright Co.

NEW HAMPSHIRE

MANCHESTER
Folsom's Inc.

NEW JERSEY

ASBURY PARK
Steinbach Company
ATLANTIC CITY
M. E. Blatt Co., The Department Store of Atlantic City
BOONTON
Zucker & Co., Inc.
EAST ORANGE
R. H. Muir, Inc.
ELIZABETH
Wolper's
MONTCLAIR
Louis Harris
MORRISTOWN
Floyd T. Woodhull, Inc.
NEWARK
L. Bamberger & Co.,
Kresge Department Store,
Hahne & Co.
NEW BRUNSWICK
P. J. Young Dry Goods Co.
PATERSON
Meyer Brothers
PLAINFIELD
Tepper Bros.
RUTHERFORD
William F. Telschow
SUMMIT
McClay's, Springfield Ave.
TRENTON
Swern & Company,
H. M. Voorhees & Bro.,
131-135 East State St.
UNION CITY
Holthausen

NEW YORK

NEW YORK CITY
B. Altman & Co.,
Lord & Taylor,
John Wanamaker,
R. H. Macy & Co., Inc.,
Jas. McCutcheon Co.,
James McCreery & Co.,
Arnold Constable & Co., Inc.,
Stern Brothers,
Bloomingdale Bros., Inc.,
Paramount Silk House, 627 W. 181 Street,
Sidney Eisnitz, 432 Amsterdam Ave.
ALBANY
W. M. Whitney & Co.
BINGHAMTON
Sisson Bros.-Welden Co.
BROOKLYN
Abraham & Straus,
Frederick Loeser & Co.
BUFFALO
Flint & Kent,
Adam, Meldrum & Anderson Co.,
J. N. Adam & Co.,
The Wm. Hengerer Co.
DUNKIRK
T. W. Sidey Estate
ELMIRA
S. F. Iszard Co.
FLUSHING
Abramson's, Main St.
GLENS FALLS
Boston Store Co.
HEMPSTEAD
The Franklin Shop, Inc.
ITHACA
Rothschild Bros.
JAMESTOWN
The Silk & Specialty Shop
KINGSTON
Rose & Gorman, Inc.
MIDDLETOWN
Tompkins Dry Goods Co.
MOUNT VERNON
Best Silk Shops Ltd.
NEWBURGH
Wm. T. Brown & Son
NEW ROCHELLE
Ware's
NIAGARA FALLS
Vanity Fair Hat Shoppe
NYACK
Harrison & Dalley, Inc., Main St.
OLEAN
Bradner's
POUGHKEEPSIE
Luckey, Platt & Co.
ROCHESTER
McCurdy & Company, Inc.,
Sibley, Lindsay & Curr Co.
RYE
H. D. Halahan
SCHENECTADY
H. S. Barney Co.
SYRACUSE
Dey Brothers & Company
TROY
G. V. S. Quackenbush & Co.
UTICA
The Fitzgerald Silk Shop, Inc.
WATERTOWN
Smith & Percy, Inc.
WHITE PLAINS
Ackerman & Cantor, Inc.

NORTH CAROLINA

ASHEVILLE
Bon Marché, Inc.
CHARLOTTE
J. B. Ivey & Company
DURHAM
Rawls-Knight Co.
GREENSBORO
Ellis, Stone & Co.

NORTH CAROLINA *(Cont.)*

RALEIGH
Boylan Pearce Co.
WILMINGTON
Belk-Williams Co.
WINSTON-SALEM
Van Dyke's Inc.

NORTH DAKOTA

GRAND FORKS
B. B. Griffith Co.

OHIO

AKRON
The A. Polsky Co.,
The M. O'Neil Company
CINCINNATI
H. & S. Pogue Company
CLEVELAND
The Halle Bros. Co.,
The Higbee Company,
The Wm. Taylor Son & Co.
COLUMBUS
The F. & R. Lazarus & Co.,
The Dunn Taft Co.,
The John M. Caren Co.
DAYTON
The Rike-Kumler Company,
The Elder & Johnston Co.
LANCASTER
Chas. P. Wiseman & Co.
LIMA
R. T. Gregg & Co.
NEWARK
John J. Carroll
PORTSMOUTH
The Marting Bros. Co.
TOLEDO
The Lasalle & Koch Co.,
The Lamson Brothers Co.
YOUNGSTOWN
The G. M. McKelvey Co.,
The Strouss-Hirshberg Co.

OKLAHOMA

GUTHRIE
The Lintz Dry Goods Co.
NORMAN
The S. K. McCall Company
OKLAHOMA CITY
The Kerr Dry Goods Co.
OKMULGEE
Ramsay Fulford Dry Goods Co.
TULSA
The Brown-Dunkin Dry Goods Co.,
The Vandever Dry Goods Co., Inc.

OREGON

EUGENE
McMorran & Washburne
PORTLAND
Lipman, Wolfe & Co.,
Meier & Frank Co.
SALEM
The Miller Mercantile Co.

PENNSYLVANIA

ALTOONA
The Wm. F. Gable Co.
ALLENTOWN
Hess Brothers
BETHLEHEM
The Bush & Bull Corp.
BUTLER
A. Troutman's Sons Co., Inc.
ERIE
Trask, Prescott & Richardson Co.
HARRISBURG
Pomeroy's, Inc.
LANCASTER
Hager & Bro.
PHILADELPHIA
John Wanamaker,
Strawbridge & Clothier,
Gimbel Brothers
PITTSBURGH
Joseph Horne Co.,
Kaufmann's,
Boggs & Buhl
READING
Pomeroy's, Inc.
SCRANTON
Scranton Dry Goods Co.
SHARON
The Sharon Store
STROUDSBURG
A. B. Wyckoff
WARREN
Metzger-Wright Co.
WILKES-BARRE
The Isaac Long Store
WILLIAMSPORT
L. L. Stearns & Sons
YORK
Charles H. Bear & Company

RHODE ISLAND

PROVIDENCE
Gladding's Inc.,
The Shepard Stores

SOUTH CAROLINA

CHARLESTON
The Kerrison Dry Goods Co.
COLUMBIA
J. L. Mimnaugh & Co.
FLORENCE
L. E. Waters
GREENVILLE
Meyers-Arnold Co.

SOUTH DAKOTA

ABERDEEN
The Olwin Angell Co.

TENNESSEE

BRISTOL
King-Cochrane Company
KNOXVILLE
S. H. George & Sons
MEMPHIS
The John Gerber Co.
NASHVILLE
Cain-Sloan Co.,
Lebeck Bros., 514 Church St.
Loveman, Berger & Tellefsen

TEXAS

AMARILLO
White & Kirk, Inc.
AUSTIN
T. H. Williams & Co.
BEAUMONT
The Rosenthal Dry Goods Co.
DALLAS
Titche-Goettinger Co.
EL PASO
Popular Dry Goods Co.
FORT WORTH
Sanger Bros.,
Monnig's
HOUSTON
Foley Brothers Dry Goods Co.,
Levy Bros. Dry Goods Co.
PORT ARTHUR
Deutser D. G. Co.
SAN ANTONIO
The Wolff & Marx Company,
Joske Bros. Co.
WACO
The Goldstein-Migel Co.

UTAH

SALT LAKE CITY
Keith-O'Brien Company,
Walker's

VERMONT

BURLINGTON
F. D. Abernethy, Inc.

VIRGINIA

DANVILLE
L. Herman
LYNCHBURG
D. Moses & Co., Inc.,
Goggenheimer's Inc.
NEWPORT NEWS
Sol Nachman's Department Store
NORFOLK
Smith & Welton, Inc.
PETERSBURG
A. Rosenstock & Co., Inc
RICHMOND
Thalhimer Bros., Inc.,
Miller & Rhoads, Inc.
ROANOKE
S. H. Heironimus Co., Inc

WASHINGTON

BELLINGHAM
J. B. Wahl Store
SEATTLE
The MacDougall & Southwick Co.,
Frederick & Nelson
SPOKANE
Whitehouse Co.,
The Crescent
TACOMA
Rhodes Brothers
WALLA-WALLA
A. M. Jensen Co.
YAKIMA
Barnes-Woodin Co.

WEST VIRGINIA

CHARLESTON
Coyle & Richardson
CLARKSBURG
The Parsons-Souders Co.
HUNTINGTON
Anderson-Newcomb Co.
PARKERSBURG
The Surprise Store
WHEELING
Stone & Thomas

WISCONSIN

APPLETON
The Pettibone-Peabody Co.
JANESVILLE
J. M. Bostwick & Sons
KENOSHA
The Barden Store Co.
MADISON
Harry S. Manchester, Inc.
MILWAUKEE
Bertha Ehlers,
379 Milwaukee St.,
T. A. Chapman Co., 125 E. Wisconsin Ave.
RACINE
Zahn Dry Goods Co.

WYOMING

CASPER
Kassis Dry Goods Company
SHERIDAN
Stevens, Fryberger & Co.

PHILIPPINE ISLANDS

MANILA
Evans Applied Art Store,
Box 1386

PORTO RICO

SAN JUAN
P. Giusti & Co., Inc.,
Calle Allen 27

CUBA

HABANA
Victor Campa Y Ca., S en C

CANADA

ALBERTA

CALGARY
Hudson's Bay Company
EDMONTON
Hudson's Bay Company

BRITISH COLUMBIA

VANCOUVER
Hudson's Bay Company
VICTORIA
Hudson's Bay Company

MANITOBA

WINNIPEG
Hudson's Bay Company,
The T. Eaton Co., Limited

NEW BRUNSWICK

MONCTON
J. D. Creaghan Company, Ltd.
ST. JOHN
Manchester Robertson Allison Limited, 27 King Street

ONTARIO

HAMILTON
Finch Brothers, Limited,
29 King Street, West,
The T. Eaton Co., Limited
LONDON
Smallman & Ingram, Limited
149-157 Dundas Street

ONTARIO *(Cont.)*

OTTAWA
Murphy-Gamble, Limited,
Sparks Street
ST. CATHARINES
Canadian Department Stores Limited, 17 St. Paul Street

ONTARIO *(Cont.)*

TORONTO
The Robert Simpson Company, Limited,
The T. Eaton Co., Limited

QUEBEC

MONTREAL
Henry Morgan & Company, Limited,

QUEBEC *(Cont.)*

The Robert Simpson Co. Ltd.
The T. Eaton Co., Limited
QUEBEC
Myrand & Pouliot, Limited,
205-215 St. Joseph Street

SASKATCHEWAN

SASKATOON
Hudson's Bay Company

VOGUE PATTERN BOOK

Spring Issue.....Dec. 24
Early Summer Issue....Feb. 25
Summer Issue.....April 25
Early Autumn Issue.....June 25
Autumn Issue.....Aug. 25
Winter Issue.....Oct. 25
At All Stores and News-Stands.....35 cents
Ordered by Mail.....40 cents

All "les petits poils*" have been removed" in making Wamsutta *All Combed* Percale

MANY years ago, a certain Mrs. S—— brought home from Paris a piece of beautifully fine cotton cloth, unlike anything that had ever been woven in America.

It was called *"la percale"* and was then at the height of the vogue among the Parisian couturiers as a dainty fabric for summer dresses.

This piece of cloth was sent to New Bedford, and we were asked if we could possibly weave anything like it "for some *sheets* for Mrs. S——."

After a great deal of study and many experiments, the cloth was finished and Mrs. S—— bought the entire weaving, about a hundred yards, for her own use.

Thus Wamsutta brought Percale to the United States — not as a fashionable dress fabric but as an exquisitely smooth sheeting, which soon came to be known as "the finest of cottons." The fame of its luxurious "feel" and cool, snow white appearance became nation-wide.

WAMSUTTA
PERCALE SHEETS
AND PILLOW CASES
THE FINEST OF COTTONS

WAMSUTTA MILLS, *Founded 1846*
New Bedford, Massachusetts

RIDLEY WATTS & CO., *Selling Agents*
44 Leonard Street, New York

In a French dictionary of the same period, *"la percale"* is defined as "a very fine, white cotton cloth, smooth and closely woven, from which 'les petits poils' have been removed."

And that is exactly how Wamsutta All-Combed Percale is made. All "the little hairs"* have been removed by the complete combing of *all* the yarn used in weaving this most luxuriously smooth of all sheeting fabrics.

Today, you can buy beautifully made-up Wamsutta Percale sheets and pillow cases at almost any good department store . . . hand-embroidered or hemstitched . . . snowy white or with lovely ColorWoven borders in pastel colors. Their desirability has never been questioned from that day to this.

Colorful as a rainbow

and woven to wear and wear and wear . . . these all wool blankets of virgin fleece.

IN Nile Green, Dawn, Orchid, Jade, Raspberry, and Rose . . . in the most gorgeous of plain and Scotch plaids . . . in shades and tints that rob rainbows of their colors, Mariposa Blankets bring June sunshine into any room.

And under their dainty, smiling colors is sleep like that of a child . . . sound, relaxed, refreshing.

An all wool Mariposa Blanket gives you warmth without weight. It feels warmer, not only because it is of all new wool, but also because the wool is of fine fibre, long stapled, and soft as eiderdown.

Ask your local dealer to show you a Mariposa Blanket. Crush it in your hands. Notice how soft it is, — how springy the crinkly fibres are. It is the kind of blanket you would expect of a manufacturer in business for more than 70 years.

If your dealer can't supply you, write us and we will send you the name of one who can. Shuler and Benninghofen, established 1858, Hamilton, Ohio.

ALL WOOL
MARIPOSA
BLANKETS

Identify genuine Mariposa Blankets by this label.

Top—A plain plaid of pink and white.
Middle—An allover rose.
Bottom — A plain plaid of lavender and white.

Kathleen Mary Quinlan

authority on the care of the skin, eyes and hair... Stylist in Beauty

TODAY a woman's beauty must not only reflect exquisite care, but must meet the same exacting standards of chic as do her frocks and hats. The tone of her powder, the contrasting accent of her lip-stick, must be in keeping with the mode. Her hair well kept and shining, her coiffure smart!

Kathleen Mary Quinlan, authority on beauty, styles your personal appearance. She gives you not only radiant loveliness, but the distinction of impeccable chic.

Miss Quinlan's work began very simply many years ago. She prepared her own creams and lotions—only a few, but such marvels! Then a little Salon, modest but very select. New York's smartest women entered its door. Friends told friends. Women who came never left Miss Quinlan's for less devoted care.

She proved herself a swift magician in making complexions exquisite, hair agleam with life and lustre. She made a specialty of treating the fragile tissues around the eyes to restore their lovely youthful freshness.

In this unostentatious way began a career which today is serving women all over the world. For, although in her Fifth Avenue Salon, Miss Quinlan cares for the beauty of hundreds of women every year, there are thousands who know what her preparations can do.

In every large store in all principal cities, these exquisite Quinlan creams, astringents, lotions and powders, can be purchased. Now a great clientele of Quinlan enthusiasts encircles the world.

Miss Quinlan has never magnified herself. Her work speaks in her praise. She is at once one of the least and the best known of America's successful women. Kathleen Mary Quinlan, 665 Fifth Avenue, New York City.

Pinehurst hats

"fit like a glove"

"Leroy" . . . .
a new Pinehurst

Pinehurst knows the secret of chic!

Perfect fit—this is the secret of chic. Pinehurst hats of exquisitely textured fur felt and soleil look as though they came from a Paris bandbox and they fit as all Pinehurst hats do, perfectly, for they are made in

THIRTEEN HEADSIZES

6½ 6⅝ 6¾ 6⅞ 7 7½ 7¼ 7⅜ 7½ 7⅝ 7⅞ 8

All the new Fall colors

Seven-fifty to Fifteen Dollars

Pinehurst hats are featured by leading stores in most principal cities

PINEHURST HATS
101 West 37th Street
New York

Paris frocks have influenced the modern dress of China

CHINESE ELEGANCE

(Continued from page 190)

transforms the life. In China, one feels the back-drop of an old civilization that has left its mark even among the common people. This eternal sense of the fitness of things, sifting down from the scholars, still sets the standard for all life—manners, clothes, fêtes, ceremonials: everything, from the proper flower to wear at a certain season to the auspicious day on which to die.

The manners of the Chinese are legendary by now, and, yet, it is always new to see two old members of the bourgeoisie at the market, bowing to each other with the grace and precision that a court débutante might imitate. A Chinese gentleman of the old school preceded by his servant carrying his money-bags—filthy lucre being unworthy for a gentleman to touch—was one of the most impressive sights in the world. And, yet, not more so than a little ragged Chinese girl who does not know from what travelling kitchen she will get her next meal, but who puts a little silver ring in one ear and winds into her ebony hair a bit of gay wool with a natural flair that says: "I come from a race that for thousands of years has had processes above the teeth." If you want to feel the difference between a new civilization and one worn smooth and mellow as a pebble, jump from Russia to China. It is the difference between a pottery bowl and a porcelain cup.

AN UNSUCCESSFUL GESTURE

Had it not been for the machine gun and the cigarette, this old world might have gone on forever—simple as an egg, as complex as creation itself. China never wanted the West. She did her best to hold out against her. And when the West came, she did the next best—she held her nose whenever she passed one of the barbarians. But Time conquers all things; even the Chinese can not go on holding his nose forever. The Empress Dowager, when she fled to Jehol before the British march on Peking, was not quite sure what an Englishman looked like. She left blanket orders, however, that those captured were to be killed. Perhaps, she had a premonition that if China were unable to eject the West, she would in time catch its vices. She was right. Less than a hundred years later, unconquered by guns, China has succumbed to the motor-car, the movie, and jazz. So completely has she succumbed that not the least part of her problem now is how to make herself felt in this high-powered, kaleidoscopic maelstrom which they represent and which the West calls civilization.

THE EAST AND THE WEST

In this pulsating world, the Chinese woman has a very specific problem of her own: how to carry over her style—repressed for centuries in the seclusion of upper-class family life—and make it register in competition with the West. W. J. Locke makes one of his characters ask Marcus Ordeyne, "What is sex?" "Sex, my dear," Sir Marcus replies, "is the fundamental blunder of creation." It may be a blunder; it certainly is fundamental. "We are too monotonous," a Chinese woman, whose face looked like a lovely Benda mask, said to me impatiently at a diplomatic dinner in Peking. Looking across the table I saw her eyes on a blonde whose figure looked like a badly sewed bag of potatoes and whose face, unfortunately, was no paradox. "But do you never find the West—rough?" I asked, incredulously. "Yes," she replied, "but I like the variety—the large eyes, the long lashes, and the different colouring." The charm of the Chinese type is the charm of the line drawing—its perfection and refinement. Its danger is that it may be lost. The problem is how to free it—like loosening a bunch of flowers without losing their symmetry: how to make it look unutterable things without losing that fascinating capacity of looking nothing at all.

This is the ninth spring in which a campaign has been fought for the possession of Peking. The capital looks forward to the spring war as it does to the spring races. But governments are not the only thing in a state of revolution. Manners, modes of life, not to say styles are in what Juno's Paycock would call "a state of chassis." Peking and Shanghai staged fashion

(Continued on page 196)

OF COURSE you are a fundamentalist

France by motor . . . That's where smart Americans picked up LA LASINE . . . discovered the assurance of a complete "mouth-cleanse" that this refreshing European antiseptic gives. Now as a result of their insistent requests you too can have that security—*LA LASINE*. An exhilarating mouth rinse with this new correct antiseptic gives you the fundamentally clean mouth condition which you have never enjoyed in the quickly evaporating antiseptics such as we have heretofore used in America.

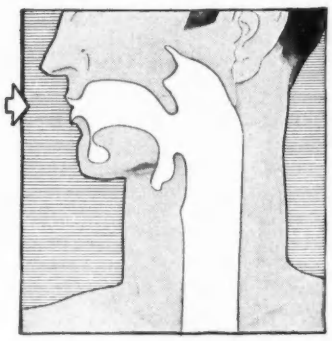
LA LASINE instantly mixes with and cleanses mouth secretions. It quickly spreads over the entire area of delicate mouth membrane—80 square inches! It is here that odor producing decay bacteria thrive. Your toothbrush cannot reach this area and cannot clean it. At the temperature inside your mouth, 98.6°, decay bacteria thrive on food film —the residue left in your mouth after each meal.

The French antiseptic formula, LA LASINE, destroys this food decay bacteria and leaves a medication-holding deposit of lasting effectiveness on the membrane inside your mouth. Quickly reaching the source, the LA LASINE deposit stops decay bacteria growth. It also prevents infection from disease germs. Thirty disease germs, our physicians tell us, are introduced through the mouth. Any fear of mouth odor, uncleanliness, or infection is quickly dispelled by the fundamental "mouth-cleanse" which a daily rinse with LA LASINE brings.

*Enchanting flasks or bottles of unusual décor are procurable at pharmacies, or the toiletry department of your favorite store, here or abroad.**

at mouth temperature 98.6°

FOOD DECAYS



80 square inches inside your mouth where germs of 30 diseases start and decay bacteria thrive.

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Travel flask (5 oz.)	.35
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(With distinctive bakelite screwcap top)

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After all, a girl can't be too particular about getting off, on the right foot—at school, at college or anywhere else. That is why the inspired variety of Daniel Green Slippers is one of the required courses in fashion's curriculum.

For the coquettish negligee, there is the high-cut and snug-fitting "Pajama Boot" of brocade trimmed with maribou. Or the slim simplicity of brightly tinted leather mules with gold heel straps. Or strapless mules of delicate silk. Or any one of a number of delectable Daniel Green styles. With lounging pyjamas, D'Orsays of crêpe de Chine that come in soul-satisfying colors and flatter the feet by their graceful cut. Then there's gold leather. Or bewildering trifles in scarlet,—whatever fits the time, the place and the girl.

On the right is the fascinating mule of embroidered satin with strap and heel seat of gold; on the left the leather D'Orsay with contrasting satin lining. Leading merchants everywhere sell Daniel Green slippers. If your local dealer hasn't them in stock write us and we will refer you to the nearest one who has.

Daniel Green Slippers are priced from $2.50 to $6.50 and up to $15.00.

DANIEL GREEN FELT SHOE CO.
Dolge Avenue, Dolgeville, New York

Daniel Green Slippers

47 Years of Making Fine Slippers for Men, Women and Children

Daniel Green Comfy REG U.S. PAT. OFF. Slippers PATENTED AUG. 10, 1920

CHINESE ELEGANCE

(Continued from page 194)

shows last year, attempting to suggest order in the chaos.

Fortunately, the mode of the moment is not for curls and Gainsborough hats, but for the sleek, lacquered head and the wand-like silhouette that China helped to give to the world. Now, she takes it to herself again. Her coiffure needs little modification. Some of the war-lords have forbidden bobbed heads among the wives of their officers, but the smart woman bobs hers as she pleases or else combs it back in the plain, beautiful fashion, showing her ears, which has always been the way of the East. Since she wears no hat, she often uses an ornament or a flower. Trousers are out—they are worn only by children, *amahs,* and singsong girls. The accepted garment is the long one-piece gown that China has always worn, fastened at the side to keep out the wind. Before China discovered jazz, the Chinese woman bound her body with cloth to make it resemble the bamboo—the classical ideal. That day is past. She has learned from foreign women and from the cinema. Now, her garment is cut to show the lines of her slim, flexible figure with a sweep that must have descended from the old Chinese brush stroke.

Whatever incongruities she may commit in Western dress, from her sense of the eternal fitness of things, there are two things the Chinese woman never does in Chinese dress: she never bares her arms above the elbow and she never bares her throat. Always, most cleverly, she keeps the straight, upstanding collar of Chinese dress, often trying to Westerners, but displaying her small, flower-like head to perfection. Feet are bound now only in the country, but the Chinese woman has naturally extremely small feet. She likes silk or velvet shoes and wears them so long and pointed that they resemble troubadours' shoes.

ANCIENT MEETS MODERN

That the old elegance which was China's is past, no one can deny. There are still those who remember the pageant of the Empire and lament its passing. The pictures that remain, however, are far from those of our utilitarian urban civilization. Go to the Hotel Peking and watch the concubines of one of the war-lords gathered about a table like a concentration of tropical birds or follow the dancers turning in a waltz like enamelled marionettes. Or take a walk in Central Park when the white lilacs are drowning the air or when the black peonies—a flower the Chinese cherish—are in full bloom and observe the figures that stroll under the trees—willowy outlines, gay, delicate silks in every possible combination, turquoise-blue, lavender, apple-green. Even the lower classes place a flower in their hair with a meticulous accuracy, and, as they sit sipping tea out of tiny cups in the pagoda-like tea-houses, they make an endless scroll—gay, exotic, decorative. Curiously modern, too, because art, having searched long and found nothing better, has long been translating them into our frocks and hanging them on our walls. Unconsciously, sitting behind their walls, they have helped to make the mode which they are now taking for themselves. In short, the Chinese setting out to make himself modern meets himself—somewhat transmogrified—in the road.

The Chinese who have lived abroad generally wear foreign clothes—at least, in public—when they return. Madame Wellington Koo, whose husband was Minister to both America and England and has been Premier of the Peking government, is exquisitely dressed by Paris. At the important events of their lives, however, families of taste and tradition go back to the foundations of their race. At the wedding of Madame Koo's nephew last spring to the daughter of the Chinese Minister to Brazil, not only the bride appeared in Chinese dress—a modern, modified type—, but all the women of the bride's and bridegroom's families wore Chinese dress, modern Chinese dress.

A CHINESE PUZZLE

How to marry is always a problem, but how to marry in China is a Chinese puzzle. China has never had any definite wedding ceremony. In the old days, marriage consisted mainly of the arrival of the bride in a red chair at her prospective husband's house. The chair has been omitted now, but no one seems to know how to fill its place. General Chang Kai-Shek and his bride had two ceremonies: one by benefit of the Methodist clergy and the other by benefit of the Chinese routine. The wedding of Madame Koo's nephew occurred in certain famous gardens in Peking and consisted of speeches of felicitations by dignitaries and the signing of papers by witnesses and the contracting parties.

In all ways—dress, ways, and manners—, the new modes are still nebulous. This is, in part, because there are no leaders. If a great couturier should grow weary of Paris and turn to the Orient, what a diverting continent he would find Asia!

Ten years ago, Chinese returning to Peking from Europe complained of the segregation of the sexes and the consequent meagreness of social life. There is now a distinct smart set in Peking, composed mainly of cabinet ministers and ex-cabinet ministers and their official wives, which merges and mingles with the foreign diplomatic body. None of these are any rarity in Peking. So kaleidoscopic are the change of governments that one could probably at any time organize a football squad out of the ex-premiers in Peking. In fact, official life in China is like a magnificent game of chess; some figures are in play, others out. With those on the board at the moment, the foreign legations exchange dinners, and with others, too. No one knows when the Wheel of Time is going to change the numbers. Going to call on the Minister of Finance some morning, one may easily find not the last incumbent, but one of the snows of yesteryear.

AT HOME IN CHINA

The lives of this advanced set are a curious mingling of East and West. The Chinese who have lived abroad prefer the Chinese house with its gardens and streams, its bridges and pagoda tea, as do most foreigners. Madame Koo has a foreign house in Tientsin, furnished with chintzes from London, but she spends the greater part of her time in her Chinese house in Peking. Usually, however, these Chinese houses show foreign influence. A pure Chinese house is often very beautiful with its wood-carving, its formal tables and chairs, but no one could accuse it of having the fatal gift of familiarity or of causing the degeneration of character. The Chinese

(Continued on page 204)

the celebrated Irene Castle McLaughlin finds this new polish flatters her lovely hands—

"Today more feminine fashions really demand the flattering brilliance of Cutex Liquid Polish," she says . . .

Tomorrow's fashion is what Irene Castle McLaughlin is doing today!

That was true even when she was a mere girl. The world caught its breath when she bobbed her hair . . . and scissors clicked from coast to coast.

Today she is called "the best dressed woman in America."

She has that gift of achieving chic in each detail of her appearance. Whenever you see her, her hands are noticeably lovely with their glimmering almond-shaped nails, their clear half moons.

"Women don't realize what a lovely asset their hands can be made," she says. "And it is so simple—in less than two minutes the new Cutex Liquid Polish gives my nails the accent I like them to have.

"Before putting it on I use Cutex Cuticle Remover to soften and shape the cuticle and bring out the half moons. Today more feminine fashions really demand the flattering brilliance of the new Cutex Liquid Polish."

■ ■ ■

Just these 3 simple things give your hands a charming femininity—

First—the Cuticle Remover to remove dead cuticle, to whiten the nail tips, soften and shape the cuticle, bringing out half moons.

Second—the Polish Remover to remove the old polish, followed by the flattering new Cutex Liquid Polish that sparkles undimmed.

Third—Cutex Cuticle Cream or Cuticle Oil around the cuticle and under the tip of the nail and then a touch of Nail White . . . Cutex preparations 35¢ each. Unperfumed Polish and Remover together 50¢. Perfumed Polish and Remover together 60¢.

Northam Warren, New York, London, Paris

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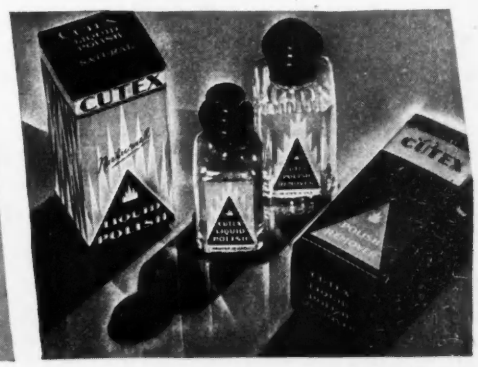
"Your manicure stamps you as one who knows —or does not *know," Mrs. McLaughlin insists. "The way you care for your nails can change the whole expression of your hands. Like all people interested in the arts, I use my hands a lot—that is why I am so particular to keep my cuticle smooth and my nails polished —my little Cutex Set is invaluable to me."*

■

Mrs. McLaughlin's sensitive, expressive hands are noted for their lovely nails. Your nails too, can gain new beauty—send the coupon today for generous Cutex samples. A regular sized bottle of Cutex Liquid Polish costs just 35¢. So does the Polish Remover!

(*Below*) Miss Nancy Dyer's *sketches appear in smart magazines. "Until I discovered the new Cutex Liquid Polish, I was in despair over my nails. Its delightful brilliance does not dim."*



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When, at twenty-seven, Maria Fitzherbert first met Prince George, she had blossomed into a radiant beauty with glorious red-gold hair

THE WIFE OF GEORGE IV.

By DOROTHY SHERRILL

THE King of France sat dining in state. None too daintily, he helped himself from one golden dish and then from another. The orderly public—admitted by ticket—stood in the roped-off section of the great Versailles salon and watched royalty satisfy its appetite.

The public was orderly, that is, until the monarch reached a fat, jewelled hand across the table and seized from its platter a whole chicken. At this, a peal of laughter broke from the lips of a little English girl who stood on the other side of the ropes.

Louis XV. looked up over his chicken in surprise. His eyes met those of the pretty fair-haired child. She was blushing in confusion; the guards were about to hurry her away. But the King shook his head and whispered a few words to the Duke of Soubise who stood at his elbow. And that nobleman, at his master's command, carried a dish of bonbons to the little disturber of the peace.

THE BRILLIANT PRINCE OF WALES

The girl was Maria Smythe—later to be known to the world as Mrs. Fitzherbert—; and this was her first meeting with royalty.

Some fifteen years after this incident, in 1783, George, Prince of Wales, barely come of age, was ruling London society. His parents, George III. and Queen Charlotte, were so strict, so stodgy, so parsimonious, that there was no life or brilliance at all in the official court. Therefore, the young Prince took it upon himself to discharge the social duties of the royal family and to hold his own gay court at Carlton House.

George, unlike his very German predecessors, was a gentleman of the world and a wit. He was tall and handsome and wore his clothes with an elegance that threw even his friend, Beau Brummel, into the shade. He was a charming conversationalist in three languages, adored music, and had some taste for *"belles lettres."*

W. H. Wilkins says of him in his authoritative book, *Mrs. Fitzherbert and George IV.*, "His taste . . . tended overmuch to the showy and florid, yet, in comparison with that of his father, who had no taste at all, it was hailed as perfect. . . . He loved outdoor exercise, and showed to great advantage on horseback; he was a good shot, an accomplished fencer. . . . These things stood to his credit. On the other hand it must be admitted that he was not truthful. . . . It is also true that he was reckless and dissipated."

His dissipation led him into giving the most hilarious parties, and a mania for rebuilding and redecorating every house or suite that came into his hands alarmingly increased his steadily mounting pile of debts. These debts neither his father—who had no respect and little liking for him—nor Parliament would pay. And all his life, even when at last he mounted the throne, he was harassed by money matters.

It was almost at the beginning of the Prince's social life—when he was twenty-one—that he met Mrs. Fitzherbert. Maria had by then reached the age of twenty-seven, had been widowed twice, and had blossomed into radiant beauty. She was tall, exquisitely formed, blue-eyed, and her head was crowned with a mass of the most glorious red-gold hair, which she wore in loose, natural curls—in contrast to the formal coiffures and set wigs of the time.

She came of an excellent old Roman Catholic family, closely allied with the nobility. And her two husbands had been aristocrats. Therefore, she moved in the highest circles and was welcomed at both the English and the French courts. Owing to the restrictions under which Roman Catholics in England lived during the years of her upbringing, Maria had been educated in Paris, in the English Convent there. Thus, she had grown to love France, and, in after years, many times it was a haven of refuge for her.

LOVE AT FIRST SIGHT

There is a romantic tale of the Prince's first sight of this lady who was to mean so much to him and to whom he was to mean too much. One day in the spring of 1783—English spring with hawthorn in bloom and mayflowers opening in wooded places near the river's edge—, Mrs. Fitzherbert, her shining head bared to the warm afternoon sun, was strolling by the Thames at Richmond. And there the Prince saw her and watched her for a few breathless

(Continued on page 200)

JAECKEL MINK COATS—RENOWNED FOR THEIR LIGHT WEIGHT

Everyone may not know that the Jaeckel method of treating mink gives an unusual softness to the pelt—and a full length mink coat by Jaeckel weighs less than many so-called "lightweight fur coats" or fur trimmed cloth coats..... Further, this same quality of softness and lightness is apparent in all Jaeckel mink coats whether priced at $2000 or $20,000.

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"Adrienne"

An ensemble of Fireglow Vologe with blouse of Hindu Casha and generous collar and cuffs of Beaver, amply fulfills the requirements of the first Autumn town costume. This one with its delightful warmth of coloring—its youthful forward swing—combines the most gracious features of the new mode. The note of nonchalance is further emphasized by the French Beret of Chenille Crochet, with velvet bow.

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THE WIFE OF GEORGE IV.

(Continued from page 198)

moments until she vanished through the trees.

He later claimed that it was love at first sight—a phenomenon that, with him, happened often. But that this was more than a passing infatuation his following behaviour proved.

He immediately made plans to meet the lovely creature, and soon his attentions became so marked that the tongues of gossip wagged. The London season had opened, and "the beautiful Fitzherbert" was entertaining tastefully in her town house—to which the Prince became a constant visitor.

At first, his gallantry amused her. She made light of his amorous protestations; she kept him at arm's length. But, when she left London to summer on her estate at Richmond Hill and His Royal Highness followed her, matters took a more serious turn. The affair was the talk of the town. At Vauxhall, a ballad was sung—

"I'd crowns resign to call thee mine,
Sweet lass of Richmond Hill—"

Mrs. Fitzherbert, far from being proud of the Prince's admiration, began to fear for her reputation. She tried to break off the friendship.

At this, the Prince became almost violent. He vowed he could not live without her. According to reports of his friends, he spent whole days and nights in tears. And then, when news reached him that the object of his desires was planning secretly to flee to France to be rid of the embarrassment of his adoration, he threw discretion to the four winds. He either committed—or pretended to commit—an act that, for the moment, brought her to him.

A ROYAL CONSPIRACY

On the very morning before Mrs. Fitzherbert's flight, four members of the Prince's household—including Keate, the surgeon—came to her in haste. His Royal Highness had stabbed himself! At that moment, he might be bleeding to death! She must come!

The bewildered woman was in a quandary. She cared for the Prince more than she would admit, even to herself; but she feared a trap. At last, she consented to accompany the gentlemen to Carlton House, if the Duchess of Devonshire would go with her.

The popular and adventurous Duchess, when called for, gaily consented. This was a lark!

But it was no lark for poor Maria. When she saw her royal lover, his clothes wet with the blood that issued from a wound in his side, she was overcome. (Although one wonders why the wound had not been dressed long before her arrival; why George had been allowed to bleed all that time!) The Prince, seizing his opportunity, vowed that his next attempt on his life would be more successful if she would not promise to become his wife.

Half-fainting with fright, the much-to-be-pitied lady consented. Rings were exchanged, a document hastily drawn up, and Mrs. Fitzherbert was allowed to depart.

Of course, this was no marriage. Had all the clergymen and priests in England officiated, it still could have been no legal marriage. For one thing, the Royal Marriage Act, pushed through Parliament by George III., stated that, while under the age of twenty-five, no member of the royal family could contract legal marriage without the consent of the King. Secondly, Mrs. Fitzherbert was a Catholic, George, a Protestant. No Catholic priest could marry them, because, at that time in England, a marriage between a member of the Anglican Church and a member of the Roman Catholic Church was illegal unless performed by a clergyman of the Anglican faith. And, thirdly, Mrs. Fitzherbert was not royal. Any marriage of hers contracted with any prince could at the best be but morganatic. She could never be a princess or a queen, nor could any children of hers inherit a throne.

All these considerations rushed into Mrs. Fitzherbert's mind when she returned to the calm of her own house. She realized that, in the excitement of her emotions, she had been hurried through a kind of mock marriage. She forgave the Prince, but the four conspirators she could not forgive. She wrote a letter to one of them, shaming him for his part in the transaction and declaring that—because her promises had been exacted from her when she was overcome by surprise and alarm—, they were not valid. And, without further delay, she left for France.

PLOT AND COUNTERPLOT

Her Prince was in a rage. But he could not follow her, because the heir-apparent was not allowed to leave England without the consent of the King. (Poor heir-apparent! There was so little that he could do—save run into debt. But he did that lavishly!) However, he learned of her hiding-place and had her shadowed. He sent so many letter-carrying couriers to her that the French Government had some of them arrested, thinking a political plot must be afoot.

George could write beautiful letters—page after page of the most extravagant passion, the most moving tenderness. And Mrs. Fitzherbert was moved. (Besides, a notorious old Marquis was making France uncomfortable for her with his public avowals of adoration.) She returned to England.

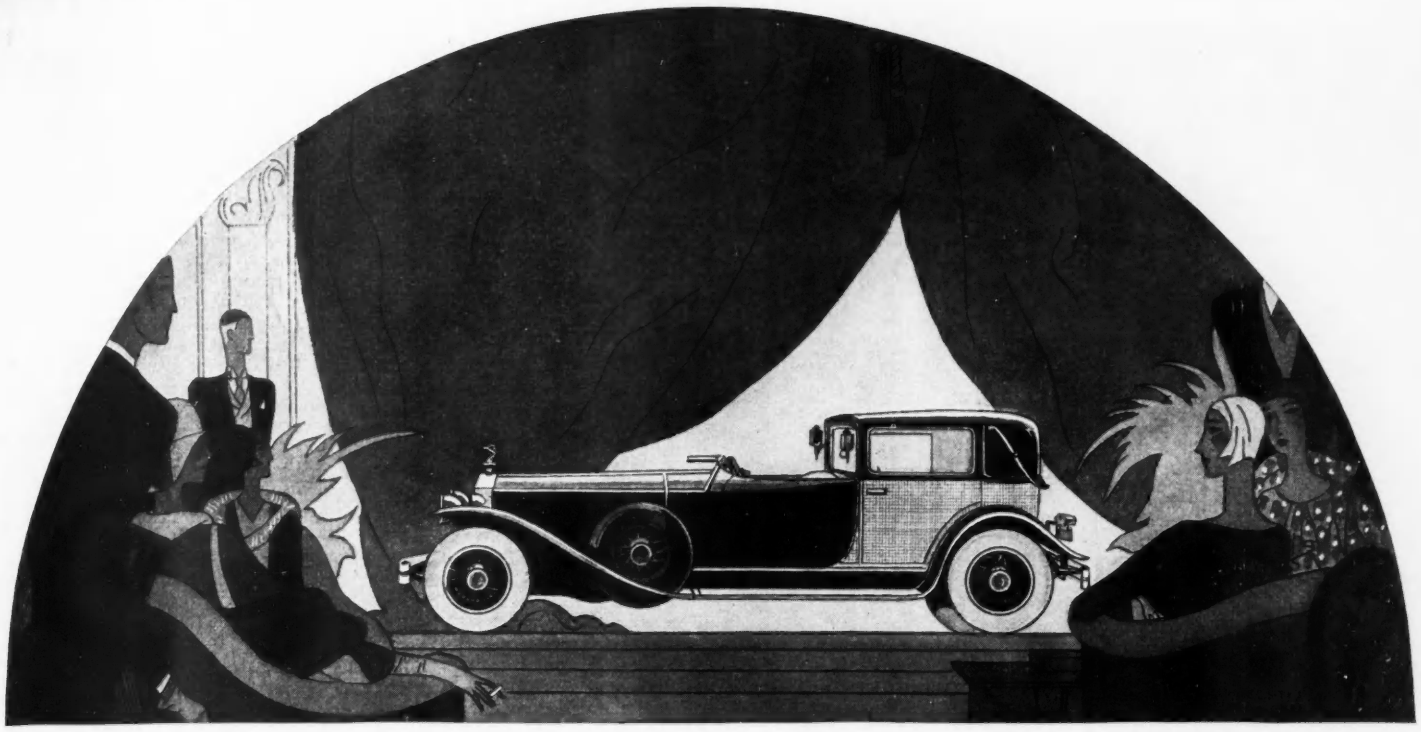
The Prince, incognito, rushed to Dover to meet her. She had come back to him! Then she would marry him? Yes—if the ceremony would be such as to satisfy her Church. At once? Yes—when he found a clergyman who would officiate.

Splendid! George's spirits soared high. All was suppressed excitement at Carlton House. What was going on? What was His Royal Highness up to? Speculation ran rife. Charles Fox, George's boon friend, was worried. He wrote the Prince a long letter in which he begged George not to consider a marriage with the Roman Catholic Mrs. Fitzherbert. His chances with the people, with Parliament, with the King would be ruined. He might lose the throne of England!

And George, always deceiving, evasive, a born liar, wrote in return a letter that had serious consequences for all concerned. He said, "Make yourself easy, dear friend. Believe me. . . . there . . . never was any ground for these reports, which of late have been so malevolently circulated." And Fox, unfortunately, believed him.

Shortly after penning this letter, George was at last successful in finding a minister who—for a large consideration—would run the risk of the punishments set down for those who defied the Royal Marriage Act. The Reverend Robert Burt, a young cr-

(Continued on page 202)



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Who sets the fashions for everything? Isn't it true that nothing is fashionable until certain women of taste and social position approve it? Then it becomes the mode.

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Rolls-Royce has won this acceptance, not by straining for the bizarre, but by a complete understanding of that irreproachable good taste which always appeals to people of gentle breeding.

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THE WIFE OF GEORGE IV.

(Continued from page 200)

rate of the Church of England, agreed to perform the ceremony for the sum of five hundred pounds cash and promise of future preferment.

Thus, on December 15, 1785, at twilight, in Mrs. Fitzherbert's town house, the man who was to be King George IV. of England married the woman who could never be his queen.

Mrs. Fitzherbert's uncle and brother acted as witnesses, and the marriage—save that it was breaking the civil law—was perfectly in order. George wrote the marriage certificate in his own hand and gave it to his bride. And the newly joined couple set out in the midst of a winter snowstorm for their honeymoon at Richmond Hill.

Maria's marriage changed but little her mode of living. She kept her own separate establishments, the name of Fitzherbert, and the Fitzherbert liveries. But she no longer went to court, and some of her acquaintances—misconstruing her frequent appearances with the Prince—cut her from their lists. And to these houses where his wife was not welcomed, George never went.

Short of acknowledging the marriage publicly, the Prince really did everything he could for his wife. But how could society know that she was his wife? True, he went everywhere with her; he took a box at the Opera for her; he let it be known that, at all banquets to which he was invited, she was to be seated at his table. "What of it?" asked gossips, shrugging their shoulders. "Louis XV. gives Du Barry whole palaces."

FINANCIAL DIFFICULTIES

It was a well-known fact that George couldn't afford to give any one a palace. He couldn't pay for his own. And that is why the trouble began. Maria had money enough for herself, but not for her Prince; and, shortly after their marriage, his debt problem loomed large. Several times, George had made melodramatic displays of his poverty. He had closed up Carlton House, sold his horses, dismissed large numbers of his retainers, gone down to Brighton to enjoy the simple life—all that the public might see how badly his father treated him.

His friends in Parliament felt that a stop should be put to these undignified measures. That austere body might even be persuaded to pay the Prince's debts. But always hovered the spectre of George's marriage. Every one suspected that some sort of ceremony had taken place between His Royal Highness and Mrs. Fitzherbert. And the Parliament refused to consider the Prince's money matters until the ghost of his marriage had been laid.

Charles Fox proceeded to lay the ghost. In a vehement speech, he denied the report as a "base and scandalous calumny . . . for which there was not the shadow of anything like reality." He added that he was not speaking lightly, but on the direct authority of the word of the Prince of Wales. (Poor Fox! He had scarcely walked a block from the House of Commons when Lord Bradford accosted him with the words, "I hear you have just denied the Prince's marriage to Mrs. Fitzherbert. You have been misinformed; I was at the ceremony.")

The Prince, although pleased that his friend's words had brought parliamentary aid for the settlement of his debts, was somewhat ashamed of the whole matter. Mrs. Fitzherbert's "public degradation" was the talk of society. The lady herself was so hurt and indignant that she contemplated breaking with her lord. And George, to prevent this, thrust upon the eloquent Richard Sheridan the task of publicly whitewashing Mrs. Fitzherbert's name—without of course, actually denying Fox's denial. (Parliament must pay those debts!) Sheridan did his best, with the result that nobody really knew what to believe; but the debts were settled.

Mrs. Fitzherbert was received as before. Brighton—now the pleasure headquarters of the Prince and his lady, who always lived in a separate establishment—was the centre of court gaiety. The Duke of York, George's brother, became Maria's fast friend and always treated her as his sister-in-law. In time, the King and Queen accepted her at court—but merely as a lady of high position. Altogether, it was a most ambiguous situation.

A NEW COMPLICATION

But the Prince and his lady were happy enough for several years, until he again piled the debts up nearly over his head. This time, the only way out seemed to be to comply with his father's wishes and marry a German princess. Influenced by a new love—Lady Jersey—and at his wit's end about money matters, he complied. He broke with Mrs. Fitzherbert and told his father he would marry his cousin, Caroline of Brunswick. (Not that he had ever seen her or had ever heard any good of her. But Lady Jersey had picked her out for him—because that wily lady knew that Caroline was about as unattractive in manners and character as any princess of the time.)

Wedding plans were rushed forward. And Mrs. Fitzherbert, with three thousand pounds a year settled on her—and in her possession papers that would have proved her marriage, had she wished to show them—, went into retirement.

Why she failed to stay in retirement—as far as her faithless Prince was concerned—is a puzzle. Perhaps, it was because, four years after his marriage, he showed her his will, which he had written on the day after the birth of his daughter, Princess Charlotte. He had been ill at the time—and matters of entering the world and leaving it being vividly before his mind—, he had executed his last will and testament, leaving everything he owned to "Maria Fitzherbert, my Wife."

However it was, in 1800, having obtained from Rome sanction for the step, Mrs. Fitzherbert rejoined her Prince. As he had been separated from the Princess of Wales for nearly four years, society felt that this reunion was perfectly proper and quite romantic.

The romance lasted for eight years, happy years, spent for the most part at Brighton, where the Prince built and rebuilt his somewhat bizarre pleasure-house. They had no children, but Mrs. Fitzherbert adopted a little girl, the youngest orphan daughter of Lord and Lady Seymour.

Then, in 1808, George had another affair—this time an intellectual infatuation. The object was Lady Hertford. The result was final separation between the Prince and Maria.

Throughout the Regency, Mrs. Fitzherbert lived her fairly peaceful and social life outside court circles. She watched Queen Caroline's trial—which ended in acquittal for the unhappy Queen—with more than interest, for the subject of her own re-

(Continued on page 204)

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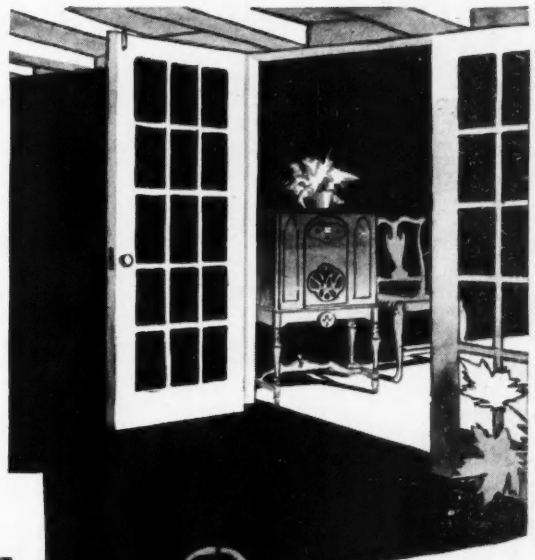

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THE WIFE OF GEORGE IV.

(Continued from page 202)

lationship with George was constantly broached. And when, in 1821, the Regent was crowned king amid unparalleled magnificence, neither Mrs. Fitzherbert nor Caroline was invited to the ceremony. As a wit of the day said, "The two wives were left at home."

One of the wives, Caroline, died almost at once—a death due to her chagrin at not being crowned, combined with the emotional strain of her trial. But the other, Maria, lived on to hear of the King's death and to learn that he had been buried, at his own wish, with her miniature on a ribbon about his neck.

This was some comfort to her—as was the generous annuity assured to her by the royal family, and the courteous treatment she received from William IV. He offered her the rank of duchess—which she refused. But, at his desire, she put her servants into the royal livery.

This was the nearest she came to having public acknowledgment of her marriage during her lifetime. And, although many of her relatives tried to obtain state permission to open the documents that she had left sealed at Coutt's Bank in London, and although several lives of her have been written, it was not until 1905 that Mr. Wilkins was granted by King Edward VII. the privilege of unsealing the papers and reading the actual marriage contract between George, Prince of Wales, and Maria Fitzherbert.

CHINESE ELEGANCE

(Continued from page 196)

who have lived abroad usually try to soften its austerity. What they add depends upon the individual; among the favourites are white marble statuary, full-length paintings, and clocks. The result would not fill Joseph Urban with ecstasy, but it seems to satisfy some aesthetic want. Most rich Chinese houses can offer a foreign meal, if need be, but, fortunately, seldom do. The Chinese distinctly prefer their own intricate, subtle food—as what man of taste would not?

Old Chinese paintings show the Emperor playing polo. This tradition notwithstanding, Chinese are not ardent sportsmen. This year, for the first time, the Paomochang race-course opened its lists to the entry of Chinese-owned ponies. Very few were entered. The *jeunesse dorée* prefers cricket fighting and spends fortunes maintaining cricket studs and buying champions. Tokio plays far more golf than Peking, the Empress of Japan's sister even playing on the public links. For sports, the Japanese woman dresses in foreign clothes and with great variety. In Peking, the Chinese women who play usually wear the one-piece Chinese dress, but, considering the small number who play, they show great swing and power. Chinese women are not seen much on horseback in Peking, but the two daughters of a Chinese general ride in the races in Harbin.

SPORTING BLOOD AT STAKE

The real passion of the Chinese, blood and bone deep, from the scullery boy to the ex-premier waiting for Time to turn his number up, is gambling. Give a penny to two urchins clad in a plum petal painted between their eyes and a smile, and, before you are out of sight, they will have marked off squares in the dust and will be gambling for it. Ask one of those little enamelled Manchu princesses who still occasionally float like a butterfly through the drawing-rooms of Peking to play—*anything*. Her eyes shine, her hands flutter like the petals of a flower, and you are lucky if she does not go home with the deed to the old homestead tucked up her embroidered sleeve. The great game is mah jong. The games last all night, the stakes are high, and the winnings and losses run into thousands. When does a Chinese really live?

Then.

A RIVAL, LADIES

Is there something in the theory that greater countries produce greater natures than small ones? If one could have chosen a symbol for arrogance and indifference in the past thousands of years, it would have been China. Long after the acquisitive little island across the way had learned to run and pluck the sleeve of the passer-by, China still sat behind closed, contemptuous, and contented walls. But now that she has awakened, she has far more vitality than Japan. There is still too much prettiness and servility to be worked out of Japan. China stands on her feet and looks one in the eye with dignity. She has the mysterious "It."

One of the features of Chinese women is the astounding way they retain their youth. Is it the vitality of the race, its gospel of inner harmony, or the absence of deep cerebration? Nobody knows. Occasionally, there appears at the legation afternoon dances a tiny, brilliant creature whom, to use Katherine Mansfield's figure, you might have found drowning at the bottom of a tea-cup. She does not appear often, because she is much engaged. But, whenever she does appear, there is always a visible palpitation among the waistcoats of the younger secretaries and inquiries as to the identity of the fascinating débutante. She happens to be, not a débutante, but one of the best-known writers of China, the wife of a distinguished physician, and the mother of a son in the twenties. She is but a brilliant example of the point in question. If the Chinese woman can translate herself, without losing her elegance, into terms understandable to the West, with the vigour that she has shown in development and the youth that seems inalienably hers . . . here, ladies, comes a rival.

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WHAT THEY READ

By DAVID CORT

THERE is a limited alphabet, varying with the individual, of semiconscious memories of the sights and sounds and smells of the country, which literature all too rarely uses. Men devise elaborate lands of the imagination for escape, when there remains always at their disposal the simple remembrance of simple scenes. There is hardly a reader who does not respond with nostalgic recognition to the word that calls forth, for example, the sound of a bee buzzing in a room on a hot summer afternoon, the unearthly cool remoteness of a well-house, the sweet, warm smell of strawberries and plantains crushed underfoot. The hold of Thoreau and a dozen others on an unending inheritance of readers is based largely on this.

Henry Williamson currently does not disdain it. And there is much of the same beauty in Siegfried Sassoon's "MEMOIRS OF A FOX-HUNTING MAN" (*Coward-McCann*). Indeed, the first of three examples given above is quoted from him. His book is autobiographical, and it would be hard to imagine a less pompous, vain, or pretentious autobiography. It is largely a story of youth and young manhood, but the older man who writes it has not, on the other hand, pooh-poohed his junior. It is quite in earnest, quite conscientious in its attempt to recall how its hero behaved and perhaps why. It asks your indulgence perhaps too often for the absolute triviality of its story, but its author is properly not really persuaded of its triviality to himself. He is profoundly interested; he spreads over perhaps fifty pages the small, but dreadful and mountingly protracted panic preceding the hero's first race.

The book is, indeed, many things: an introduction to fox-hunting, a faint smile at fox-hunting, a defence of fox-hunting, a plain narrative with a regular hero, successes and reverses and all set in the English countryside, a casual social satire, a study of English morality (it ends in the trenches), or merely the memoirs of a fox-hunting man. It goes along in the most leisurely way in the world, loitering for digressions and surplus recollections and incidental moralizing and generalization, but it maintains itself as intensely and continuously readable. It seems, thus, an altogether casual and unguarded effort, the perfectly candid attempt of an honest man to record what he has done and felt and why he has done and felt it, but the suspicion gathers that the final intention has not been altogether revealed. The author rambles along, but he keeps his hands in his pockets. He refuses to be anybody's fool, and, convincing as has been the appearance of self-exhibitionism, he has exhibited nothing but what only vain and trivial people conceal.

"MEMOIRS OF A FOX-HUNTING MAN" is perhaps most effective from the fact that its author is by definition (that is, as defined by his competence to write such a book) an outsider in the hunting-field. Sensitiveness and genuine humility are not notably characteristics to be found among huntsmen. Having three times been on a horse, this reader can very well imagine that any boy going to his first race would feel qualms, but hardly for fifty pages and hardly such charming and important pages; nor does any boy advance on the assumption that he can do nothing unless and until he has done it, and continue to try to do it. Mr. Sassoon has come at his subject from what is always the perfect vantage-point, the point outside or at least the point a little off-centre. Although the comparison holds only for the moment, Proust began his studies from the same angle. It is an angle having nothing to do with having been born into a given situation, but created only by the individual's sense of not belonging or of seeing his surroundings as though he did not belong. Both Proust and Sassoon did belong, both presumably and for their own reasons wanted at one time or another to belong, but neither could at will become less than he was. Thus we have the peculiar and complicated contradictions of a Sassoon: intent for his life on becoming a good fox-hunting man, studying with unnatural zeal the ritual of becoming one, genuinely skeptical of his ability ever to become one, enjoying being one (but with a little of the actor in a fox-hunt mixed in with the fox-hunting man), and knowing himself unimpeachably superior to every one else in sight. Such a man does not have to laugh. No matter how perfectly he fits into the picture, some one will suspect him of having his tongue in his cheek. And probably it is just as well to assume that it is there.

BABES AND SUCKLINGS

THERE is added proof at hand, where a surfeit of proof was available long, long ago, that an audience is an evil thing. Consider actors. Consider drum-majors. Consider subway guards. Consider, more immediately, the second novel by a man who is more than intelligent, vigorous and as honest as one can be: "BABES AND SUCKLINGS," by Philip Wylie (*Alfred A. Knopf*). Mr. Wylie is not a vegetable, he is alive and uses his senses, he is aware of what is going on, and he endeavours with considerable ingenuity to discover why it is going on that way. Furthermore, he is able to write about the appearances and actions of people in such a way as to convince the reader that he is writing about real people, whom the reader can very well imagine knowing. And he can write about those people in such situations and in such a way as to start in the reader various emotions, of which the reader is thus able without more than an inconvenience of the imagination to relieve himself.

All of this is quite enough for one man to do, and one does well to read Mr. Wylie's books. You would do well, indeed, to read "BABES AND SUCKLINGS." That is your affair and probably your gain. But it is Mr. Wylie's loss. Our gamble is that he would have written three times the book he has written, if there had been a considerable probability that hardly any one would read it. His first novel, "Heavy Laden," was not a bid for popularity—it was an exceedingly candid and self-conscious novel; but it concealed the germs of decay, germs whose infection has not spread in this second book, but is still present unabashed. The point is that Mr. Wylie is aware of an audience; he writes to be read and to be read by as many people as possible, to cast as long a shadow in circulation as he can. He is like a man with a cancer who wants to live while it is allowed him, to make as many people as possible conscious of him, to detonate far and wide. "A man is judged by the number of people who have heard of him." And the note

(Continued on page 208)

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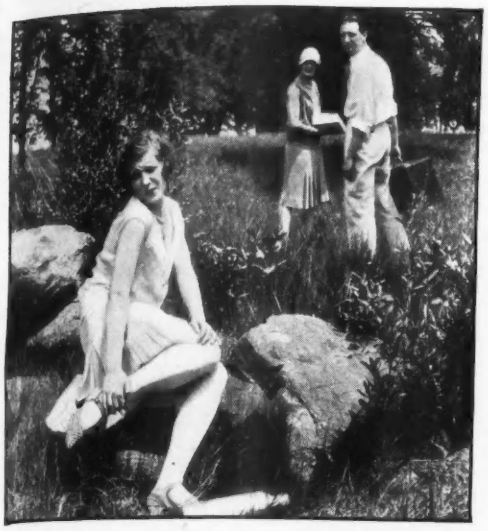

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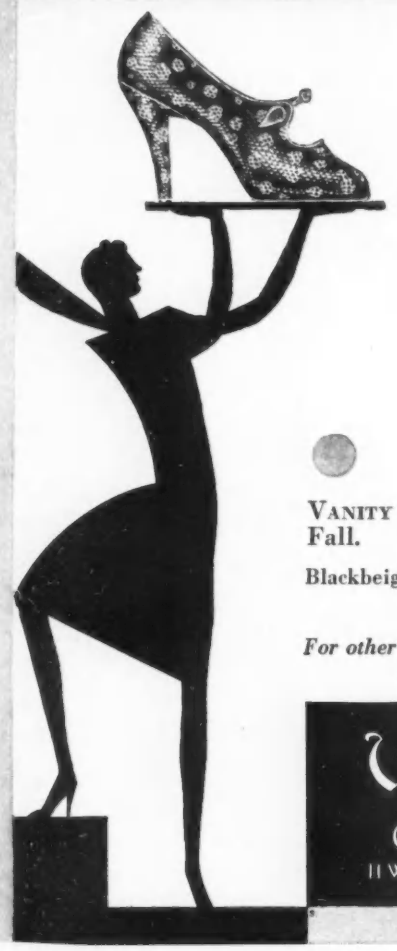

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WHAT THEY READ

(Continued from page 206)

in the scale that carries furthest is the high, piercing one. As in fox-hunting, the metal horn is to be preferred to the conch horn, whose deep, mellow note submerges itself at a distance with the soughing of the branches in the wind. This lather of metaphors has at least the virtue of suggesting what we mean. For Mr. Wylie, it is shown quite clearly in "BABES AND SUCKLINGS," has more than one note in his scale. He has also the other note, but he seems to consider that it is of no use to him. And so he gives us novels that are a little bit too audible. We happen to think that this is a public misfortune, since Mr. Wylie is at the same time one of the most interesting young novelists now coming along in America. We only question whether he has as yet used his natural voice. Some of his contemporaries, such as William Faulkner, from being spared the rigours of audience-baiting, have so far turned out better novels than he. And we are willing to gamble that Mr. Wylie can not help sooner or later turning out a first-rate book, whether or not it is more or less readable than "BABES AND SUCKLINGS."

The story of this second novel is concerned especially with some events in the early co-career of a young advertising man and writer and his wife-in-all-but-name. Another contemporary couple is used for purposes of casual contrast. Couple No. 1 are important people; and Couple No. 2 are unimportant. By external values, Couple No. 2 get there, and Couple No. 1 don't. An off-stage villain and an unsuccessful childbirth complicate things a little bit for wife No. 1. The very directness of Mr. Wylie's method makes these very actual and credible people; one may not necessarily see them; but they talk and act and feel with the individuality and fluid unaccountability of known humanity. They are perhaps a little flashy and pretentious, but they are finally acceptable. The great chance and the great failure in the book is the parenthetical story of Michael Palidini, who is sketched in in the gigantic dimensions of a rebellious angel. One gets just enough of this conception to realize what a tremendous potentiality it has. The death of this man is spectacularly exciting, but it is slurred as important tragedy; it becomes merely the finish of a solitary and *physically* tremendous man. But even so the fact of him towers in the book and throws the rest of the characters totally out of proportion. As in so many other attempts to reproduce the talk of characters who are described as brilliant, the evocation of Paladini founders on the practical impossibility of reproducing conversation that is earth-shattering iconoclasm. Even Mr. Huxley's educated coruscations do not satisfy. And Palidini becomes at times almost silly, as when he dismisses the subconscious mind. Probably brilliant conversation on the page requires the surface shine of a young man's mind and the erudition of a scholar: two advantages that rarely coexist.

Another character in "BABES AND SUCKLINGS" who grows dim in this same mist is the fabulous romancer, Aurelius Goodney. The hero comes off far better, since he has work to do in advancing the plot. In the closing pages of the novel, Mr. Wylie again has dramatic material, and he is extraordinarily successful with it. The assurance and discretion of his technique are shown at their best as his two central characters get into rough water. At last we absolutely and naïvely believe, and the author does with us what he will. The closing pages of the book are as simply and directly moving as anything we have read in some time. "BABES AND SUCKLINGS" eats its cake in the first three-quarters and has it, too, in the last.

LITERARY

"A BOOKMAN'S DAYBOOK," by Burton Rascoe (*Horace Liveright*), should make acceptable general reading. Books about the theory of art and literature are not ordinarily best-sellers, but books of gossip about artists and writers should attract the customers, and Mr. Rascoe's book is both. Every page of it is amiable, readable, and pointed. It turns from a study of a sculptor and painter whom the author considers the most important living, Stanislaws Szukalski (of whom, by the way, we confess with genuine humility that we have never heard), to a listing of the parlour tricks of a dozen literary celebrities. Mr. Rascoe has for the writing of a book like this several distinguishing qualifications. He has a wide and sound and fairly comprehensive "background": that is, he has read most of the classics and knows whether or not he really likes them. He is reasonably unbound by preconceptions; he has an awake and willing capacity for appreciation. He is—what is an uncommonly rare thing among professional critics—sympathetic and generous. (He is an authentically gifted novelist—and how should we know except from the last "American Caravan"?—and he continues to disperse himself in editing and indulging a passion for "discoveries.") Finally, he is often uncommonly understanding—and who but ourself is right all the time?

"A BOOKMAN'S DAYBOOK," however, is not excessively serious; it is, indeed, merely a transcription of what Mr. Rascoe, reading and writing and moving in the literary world, was thinking about during the period it covers: 1922-1924. It so happens that what he was thinking about was alive and interesting and does not "date" and that the people who move in and out of the pages have news-value, as well as value as individuals. Indeed, the current literary world has never appeared in so pleasant and civil a light as in this rendering through Mr. Rascoe's charitable consciousness.

In his opinions about art and literature, Mr. Rascoe may be right or wrong, but he is intelligible and readable. His reasons for thinking as he does are, if anything, a little too plausible as a rule. We had our suspicions first aroused when we read that he thought well of Fannie Hurst and by implication her writings. We were reassured when we discovered that his admiration for Conrad is not unqualified. We were astonished when, in his gorgeously candid statement of credo, he omitted all sorts of obvious names, and we could not determine whether we were supposed to assume them. In other words, Mr. Rascoe is not infallible; or, in still other words, you will occasionally disagree with him. But it will always be to your profit, and you will rarely remain indifferent to his dogmas. Most of the book is naturally about authors and books, it does not for the most part draw from first-hand experience, and there is a limit to the amount of this kind of thing that one can read at a sitting. But we are willing to guarantee that "A BOOKMAN'S DAYBOOK" in small doses will leave an agreeable and memorable taste.

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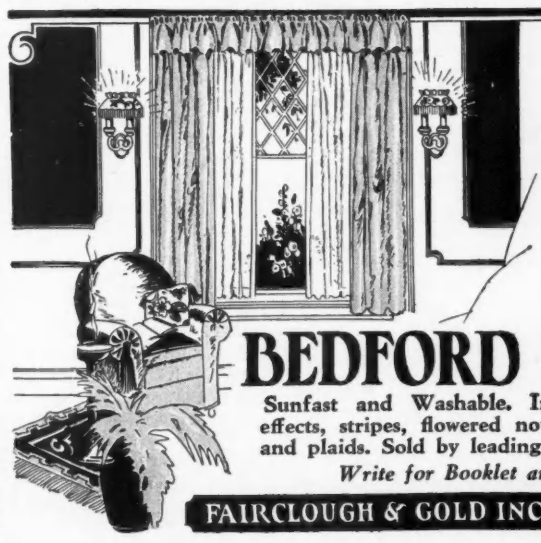

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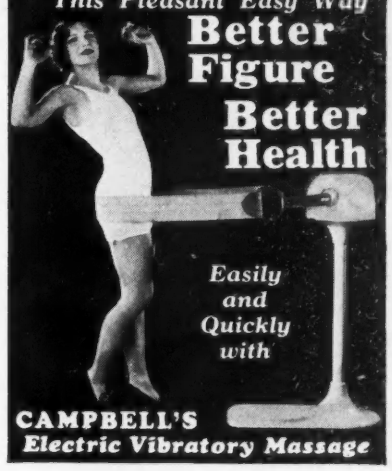

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AT Tarrytown-on-Hudson lies the garden of Saint Faith's—a fragrant, lovely spot swept with sunshine and the shadows of wide-spreading trees. It is not, perhaps, too fanciful a symbol to suggest that much of the sunlight yields its beauty, and the shadows, at times, give a sombre note to the lives that, with no little touch of the dramatic, are being shaped in this unusual home.

Saint Faith's House was established about thirty years ago for young, unmarried mothers and their children. The word "young" is used advisedly, for the girls whose babies are born under the care of this charity are sometimes no more than twelve years old, and not many are over sixteen. Each case presents a crisis in a life that has been almost too short to know itself, and it can be clearly seen that the atmosphere of such an establishment and the attitude of its administrators must largely determine the future of every girl subjected to it.

There is abundant testimony that the influence of Saint Faith's House is a far-reaching power for good. In this almost neglected phase of human helpfulness, the interest of Saint Faith's is at once personal and sympathetic. There is none of the austerity of an institution. The endeavour is rather to create the feeling of a home in its genuine, most beautiful sense; to give to the child-mothers the first glimpse of home-life that many of them have ever known, and, to their children, something of the happiness and kindliness that are every child's rightful heritage.

Temporary relief is of little value. It is a creed of Saint Faith's that any good that can be done must be deep-rooted in order to bear lasting results, and that assistance is of greatest worth when it is continued long after both the mother and child have resumed their lives in a world less tolerant and more aloof.

CARE AND TRAINING

A girl who is about to become a mother is welcomed at Saint Faith's at the earliest moment that she will come, for it is essential to build the expectant mother up to the highest possible point of physical well-being. The medical care is of the best, and, when the child is born, every effort is devoted to the care of its health as well as to that of the mother.

The routine that follows confinement is of great interest. The girls are trained under competent instruction to take proper care of their babies. Along with this, they are given two months in kitchen, laundry, and housework, and learn to prepare the children's food. Furthermore, there are two hours of classes every day, with remarkable schooling, and the instructor is chosen for her ability to make the ideals of the institution understandable and acceptable to minds that are often undeveloped. Her classes are lessons in courtesy and a right mental attitude, as well as in English, geography, writing, and spelling.

The personal interest that is taken in the girls at Saint Faith's is at the heart of the success achieved in reconstructing their broken lives and in establishing new faith in their own integrity. Mrs. William Usher Parsons, President and Worker-in-Charge, writes: "We are dealing with personalities—taking lives warped by wrong handling and lack of opportunity, and, through faith and understanding, giving enough love and training to recreate these lives. That it can be done, these girls themselves testify.

"If we can develop a personality," continues Mrs. Parsons, "that desires right rather than wrong, giving rather than getting, the girl goes out with something to build upon. Our girls are all so untrained when they come to us. Do you realize what this means? It doesn't mean that they can't cook, wash, and iron, but it does mean that most of them have no idea of right living conditions, of order, of regular habits, or that a lie is not justifiable, even though told successfully."

RELIGIOUS TEACHING

Although this organization is non-sectarian, religious training is not omitted, and the girls are required to attend the services of the Episcopal Church in the house chapel. Morning and evening prayers are said daily, and the girls are trained in a religion so simple and practical that it can be worked out in life.

Perhaps, the feeling of mother-love is the strongest evidence of the beauty that the lives of these girls may be helped to express. This feeling is very strong. The average girl would rather take a chance in the hard life she may have to face with her baby than give it up. When, however, it seems wise that the child should be adopted, the whole matter is very carefully planned.

The girls are required to stay at Saint Faith's for a year and are permitted to stay for two when that seems necessary for the best development. After that, every means is taken to provide them with suitable employment, often with their babies entirely in their own charge. At present, the babies are usually kept in this home for two years. They are models of health and show what the skill of a fine doctor and good care can do, for many are born sickly specimens. They are never without their coat of tan, whether produced by the summer sun or by the Alpine lamp that is part of the equipment.

A number of auxiliaries are taking great interest in furthering this work, and they render assistance not only of a financial nature, but with gifts in many forms. Household linens, babies' clothes, and donations of vegetables and meat are regularly contributed, and we find occasional gifts which are all the more welcome because they express a certain thoughtfulness on the part of the giver. Perhaps, the greatest gift is that of the services of the officers themselves, all of whom are volunteers.

That an appeal for further contributions is essential is explained in a few words by the treasurer, Mr. R. V. Lewis, junior, of Tarrytown. "The story of Saint Faith's finances for the last year is graphically told by the amount of our bank balance at the start and end of the year. We began our fiscal year with a bank balance of $212.59, and we closed our books last September with only $40.11 to our credit. With an average monthly expense of about $2,500, it scarcely needs be said that such a small balance is utterly inadequate."

Financial anxiety should not be permitted to impede a work that is of incalculable value to the social and civil welfare of humanity. What is needed to relieve Saint Faith's of such anxiety is a more assured income. The work of Saint Faith's House has, in the past, been carried on in such an unassuming and quiet way, with the unfailing support of the friends that it made, that it has only to be known to extend its circle of enthusiastic supporters. No institution to-day possesses a greater human appeal, and none is worthier a more whole-hearted human interest.

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